THE NEW YORK
DRAMATIC MIRROR

NOVEMBER 26, 1913

PRICE TEN CENTS

BERTHA KALISCH

"THIRTY YEARS OF VAUDEVILLE"

DAVID WARFIELD TALKS SHOP

HENRY MILLER SAYS ACTORS ARE OVERPAID

DRAMA

VAUDEVILLE

MOTION PICTURES

70 1823

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Ethel Barrymore and E. Henry Edwards in "Tante" at the Empire.

Capt. Barley (Cyril Maude) trying his blandishments on the romantic Mrs. Baldwin (Emma Chambers) in "Beauty and the Barge" at Wallack's Theater.

White, N. Y.

The Morning After the Wedding, between Natalie Alt and Hal Forde in the Comic Opera "Adele" at the Longacre Theater.

White, N. Y.

Davis and Sanford, N. Y.

Laurette Taylor as Mary McLinda in "By-Products"

White, N. Y.

"General John Regan"

Harry Harwood, Oliver Doud Byron, Frederick Burton, John M. O'Brien, Richard Sullivan, J. Rice Cassidy, Frank Arundel, W. G. Fay, Miss Maire O'Neill, Arnold Daly, Lionel Pape, A. G. Andrews, Jessie Abott

SCENES SEEN AT BROADWAY PLAYHOUSES

THE NEW YORK
DRAMATIC MIRROR

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DAVID WARFIELD PREFERS TO TALK SHOP

OUTSIDE it is wet and unpleasant; within it is cozy and dry, and the warm hospitality of David Warfield in his dressing-room of the Belasco Theater gives a feeling of comfort akin to that afforded by a cheery fire in an open grate, and an honest dog, with his head between his paws, upon the hearth. Something is remarked about the drops of moisture that cling to us as we come in with a truly Belascoean proof of a real world outside, but David Warfield only laughs in his gentle way and replies: "May you take off your coat? Of course you may. You have sleeves in the other coat perhaps." And while before the mirror, outlined in lights, he gradually transforms himself into Simon Levi of The Auctioneer, restraint falls away, and even the commonplace things of conversation become invested with a personal charm.

"I believe in interviews," he remarks, twisting his head for an oblique glance at his reflection in the glass. "They are good for us and good for readers, too, when we really have something to tell about. Some people say, 'Don't talk shop.' But I love to talk shop, because I know more about that than anything else.

"I don't notice any difference in my work now as compared to the old days. Other people may, but I can't. Perhaps I have mellowed, but I don't know it. One can't be close to the growth of anything and see it. Art grows that way. The man who employs it loses perspective and can't realize it. He knows only his tools. It seems to me that I gave just as good a performance of The Auctioneer twelve years ago, when I first played it, as I do now. As to set methods, I don't know what I do. When on the stage I am apt to change my plans entirely around. I do the things that come to me naturally, things that seem right for me as the character in the particular circumstances. Perhaps that comes from early training when I played in broad comedy and burlesque—real burlesque in the old Weber and Field days. You know what I mean, eh? It taught me to never mind cues, to never be stiff or stilted, to put on my own feelings at the moment." And plain David laughs and turns to his reflection again.

"You'd love this old Auctioneer," he continues, after finding that, through an odd blending of circumstances, we have not seen the play. "To me it's fun, a relief. Maybe it is physically trying, but it is not mentally so. There are the Music Master, and Peter Grimm, and Bigelow in The Grand Army Man. They are mentally trying, don't you think? But this Auctioneer is so open and above board—where you needn't be ashamed of a tear now and then. Ah, you must see this play. If you don't, you'll lose a friend. It's not a play; it's a character. And I'll do him again! If you don't see me this time, I'll do him again, because he's true. And truth is what counts in this world." David is serious now. His expression, under the wig of Simon Levi, is deadly in earnest, and his finger wags at us for emphasis. He gives us a searching glance to be sure we understand, then relapses to his accustomed self, turning to the glass again and saying, "Yes," like a verification of his sentiment.

"A star needs a great character. When you come down to it, almost all great plays have star parts. Characters make plays live. Mind you, that

White, N. Y.

DAVID WARFIELD.

does not mean that a great play must have great characters. A great play may not have even one, in having a big story. A character that is great is so because it lives. It is made of universal qualities.

"All great plays are written to suit the taste of the public. Always of the contemporary public. No matter what age they are laid in, they contain more of the authors' time than any other, for that time is part of each writer and part of the people who see the plays.

"Characters are made by the actors. Playwriting is a very large contribution to a production, but it is not all. That is why the drama is so great as a form of art. It can never be altogether the contribution of just one man. And if all concerned are sincere, one balances another, and thus they come nearer to the expression of truth than if just one man has his say. An actor couldn't exist without the playwright. He needs him badly. Neither could the playwright get along without the actor. How many plays have you seen where the plays were ruined by principally bad acting, eh? Tell me that."

At this point he pulls a rope of crepe hair from the drawer of his dressing table, and frays out the end of it for the whiskers of Simon.

"An actor visualizes and does not stand as a subject to be described." The whiskers are being patted into place. "Visualizing requires work, creative work, all the harder if he's in earnest. It is not necessary to seem; it is to *be*. Then the actor impresses an audience with a sense of reality. What is more difficult in acting than to simulate laughter—honest, real laughter? Not the ha-ha-ha that is merely the symptom of it, but the genuine kind that you feel down here in the diaphragm. Actors do not do half the work in making a production, as someone has said, but perhaps one-tenth, provided they really do their work. The trouble is that they rarely return all that the dramatist gives them. Still the interpreter is greater than the author. I do not say that because I am an actor. I want to be quoted as a layman.

"I say what I believe. Yet one can't tell the truth always. Remember The Palace of Truth, by the great satirist, W. S. Gilbert, where every one told the truth. There was hell to pay." There is no profanity in the way David says it. "By that I do not mean that it is necessary to tell untruths. If I can't tell the truth, I keep quiet."

He greases the joining of Simon Levi's wig on his brow, then asks if it looks all right. We tell him we are too close to judge properly. "It is all right," he says finally, after a look in the glass. "But I hate wigs and whiskers. You can't touch your face or your head. Not that I am conscious of it. It is second nature to me not to put my hand to my face. I cannot remember when I was without that instinct. I think," says he, with another quiet little laugh, "Providence must have stepped in before I had any accidents.

"Make-up means very little to me. It is purely mechanical. Some actors feel much flattered when they hear people say, 'When you came on the stage I didn't know you till you spoke.' That means nothing. There is always a loss of interest in an actor who covers his expression with mechanical things, as soon as he is recognized."

But, alas, the time has flown, and Simon Levi is nearly complete. The interview is over. "Fifteen minutes!" cries the boy in the passage, so we rise up and bow ourselves out into the night.

ARTHUR EDWIN KROWS.

THIRTY YEARS OF VAUDEVILLE

THE thirtieth anniversary of the foundation of vaudeville by B. F. Keith in Boston in 1888 will be celebrated at all Keith theaters during the week beginning Dec. 1. All-star vaudeville programmes of unusual length will be presented and the theater auditoriums decorated in honor of the first thirty years of one of the most popular forms of amusement in the theater. As the late Denman Thompson once remarked, "Romulus founded Rome and B. F. Keith founded vaudeville; both are eternal." B. F. Keith is the king of American vaudeville and E. F. Albee is his viceroy. He found variety a poor, neglected stepsister of the arts, and by the magic of his genius made her, as vaudeville, the proud queen of the stage. To-day the greatest artists appear in the two-a-day and the biggest salaries paid on the stage are paid to vaudeville performers.

Thirty years ago Mr. Keith opened a tiny store-show in Boston. To-day he is the president of the

B. F. KEITH.

United Booking Offices, the greatest consolidation of money and power in the theatrical world, its weekly payroll exceeding $500,000. He owns palatial theaters all over the East and Middle West.

The principal Keith houses are Keith's and the Bijou, Boston; Keith's, Philadelphia; Keith's Theater, Washington; Keith's Palace, Harlem Opera House, Union Square, Colonial, Crescent, Gotham, Alhambra, Bronx, Greenpoint, Orpheum, Bushwick, New York; Keith theaters in Portland, Lowell, Lynn, Manchester, Columbus, Toledo, Cincinnati, Indianapolis, Louisville, Jersey City; the Hippodrome and Keith's, Cleveland, and many others. Mr. Keith has always been a pioneer in palatial theater building.

He opened Keith's, Boston, in 1894. He took the Union Square, in New York, and made it a model of refinement and coziness. Each of his great theaters marked an advance. He was the first to use the electric light in the playhouse, and he was the first to discover the talent of hundreds of artists, who became famous under his direction.

Mr. Keith was born at Hillsboro Bridge, N. H., being the youngest of a family of eight, whose father was of Scotch descent, while the mother's ancestors were of French extraction.

It was at the early age of seven that he left home and, soon after, began his struggle with the world on a western Massachusetts farm, where he remained until he was eighteen.

During this time he acquired his education in the district school and village academy. It was at this period that Mr. Keith saw his first show of any kind, when he was seventeen years old, and coming to it as he did from the secluded farm, it may well be imagined that he was greatly impressed. The show was a circus, given at an adjoining town to his country home, under the then famous Van Amburgh management.

At length the time came to him, as it has to so many other great Americans, when farm life was to be ended and a new era begun. During the next few years his course reminds one of the carrier pigeon, which, when released, first circles about to obtain its bearings before setting out on the straight course for the distant goal. Mr. Keith's circling brought him in contact with many phases of life, but he finally found himself insensibly drawn toward the entertainment business.

He was at first connected with Bunnell's Museum, New York, for two seasons, next with Barnum, and later with Doris and Forepaugh. During this time, in the Winter season, Mr. Keith amused himself by taking small shows on the road, coming home "dead broke" on three consecutive occasions.

In the latter part of 1882 Mr. Keith went to Boston with no definite purpose, though with a general idea of continuing, in some manner or other, along the lines which he had recently followed. All through his life thus far he had held well aloof from dissipation in any of its forms, and, without being grasping or penurious, had practised a wise economy.

While walking along Washington Street one day, not long after his arrival, his eye fell upon a vacant store, which has since been removed to make room for a portion of the present Adams House. At that time one-half of the lower part of the building was occupied as a confectionery store, and it was the southerly half which was open for rental.

It was in this contracted spot that Mr. Keith's career as a showman began on Jan. 8, 1885, in company with Colonel William Austin, formerly of Austin and Stone.

The first attraction was a little child, called Baby Alice, whose principal claim to distinction lay in the fact that at the age of three months she weighed but one and one-half pounds. The admission fee to gaze upon this tiny morsel of humanity was 10 cents, and for two weeks the little one held the boards alone. The partnership above referred to was of but brief duration, lasting two weeks.

A few weeks later Mr. Keith secured a lease of the entire property except the candy store, which, however, occupied one-half of the front and all of the rear floor, so that all the room available for show purposes for some time was comprised in the original store. His partner in this second venture was one Gardner, with whom business relations were retained for thirteen months.

For attractions he exhibited, in addition to Baby Alice, several curiosities of the ordinary type. These objects of interest were of necessity displayed upon a small stage on one side of the room, while in one end, on a stage resting upon two dry goods boxes, the performance proper was presented.

In May, 1885, an upstairs room, previously occupied by a piano dealer, was secured by Mr. Keith, and in it he located 123 chairs and a stage 2½ feet high.

It is worthy of note that in the limited space then at Mr. Keith's command he succeeded in introducing to delighted audiences many of the foremost vaudeville artists of the day. Mrs. General Tom Thumb also held her daily levees in these contracted quarters for a series of weeks.

It was in this hall that Fred Kyle, previously famous for his unique dog, cat, baby and bird shows in Horticultural Hall, duplicated his successes while connected with Mr. Keith for the period of about one year, adding to them the beauty show, which was the most successful of all.

During the period above referred to the establishment bore a number of names. At the start it was called the "Hub Museum," which was later changed to the "New York Museum," and still later, at Mr. Kyle's suggestion, to "Gaiety Hall," and afterward to "Gaiety Museum," which was retained until the premises were vacated at the expiration of the lease.

Some time prior to this Mr. Keith had succeeded in purchasing the Gardner interest in the establishment, and in May, 1884, was joined by Mr. George H. Batcheller, of Providence. It was also at this time that the lower hall, above referred to, was secured by taking in the rear portion of the candy store, and about two months later it was opened.

In spite of much crudity and many drawbacks, Mr. Keith avers that there was something so cozy and homelike about this early playhouse that it has never since been exceeded by him in its essential qualities.

A stairway was constructed to the upper room from the street, and there the people who could not be entertained below were amused until there was room for them in the main auditorium. The performance always began in the main apartment at 10 o'clock, while upstairs it was carried on as business seemed to warrant.

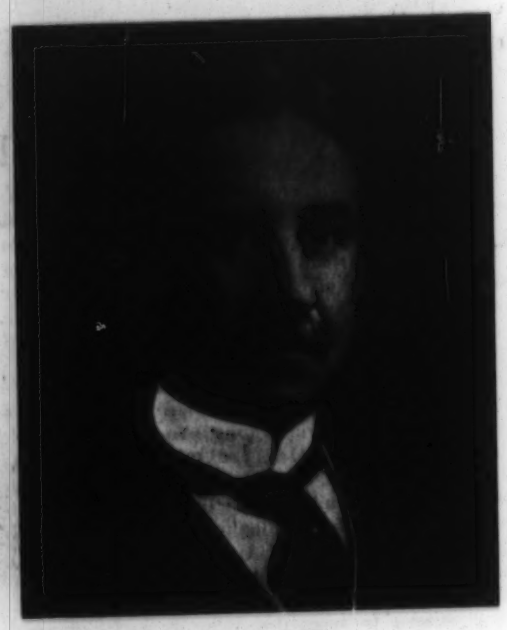
With the increased size of stage and auditorium there was also a marked improvement in the line of the entertainments, notably by the addition of a season of operatic effort. Mr. Keith realized that some radical departure from previous methods must be made, if any marked financial success was to be achieved.

He had already thought out the continuous performance idea some two years before, but had held it in abeyance. Now it came to his mind with special force, as being the one plan which could insure the accomplishment of his desires. He conceived the idea that if a performance were begun at a stated hour and were continued without intermission through the day and evening there would be no waiting by patrons, but each person would be sure of finding something interesting going on upon the stage.

The advent of continuous performance on July 6, 1888, marked a new era in the amusement world. It was a great day in the career of Mr. Keith and all his attaches, being purely experimental, wholly original, and without anybody's sympathy.

The curtain rose at 10.30 o'clock in the morning and did not fall until 10.30 P.M. Everybody was anxious and nervous except Mr. Keith. Though firmly convinced of the value of his new idea, he did not advertise it, as he wished to be certain of its approval by the public through actual trial. A close watch of the box-office receipts was kept, and it was immediately demonstrated beyond doubt that success was sure.

As the number of attractions was limited, it was necessary at that time to have six performances daily, each of two hours' duration. The participants



E. F. ALBEE.

on the first day of the continuous performance were the Durville Family, the youngest of which was a remarkably clever prodigy; an illusion called Rolla; Olympian Quintette (colored), who have since met with great success abroad; the Arctic Moon, which was lectured upon by S. K. Hodgdon; Marion Fisk, vocalist; Murray and Monarch, Ainsley Brothers, Hughes and West, with John Barker, the famous bone soloist, and Mr. Hodgdon, in an amusing sketch.

It is a fact of interest that, in spite of the pronounced public approval which greeted Mr. Keith's original continuous performance idea, it has never been successfully imitated to any extent by others. In the first place, he was persistently vigilant to keep out anything like questionable language, and resolute to have nothing said or done upon his stage in contravention of good taste. Previous to Mr. Keith's successful presentations it was a rare thing to see a lady at a variety entertainment, but from the first in all of Mr. Keith's theaters ladies and children always formed a very prominent part of each audience, being often in the decided majority.

Another thing to which Mr. Keith gave special attention was absolute cleanliness in and about his theaters. It was his constant endeavor in the early years to uproot the once prevalent feeling in the public mind of association between a variety performance and all that was crude and generally repulsive in respect to the surrounding audience and entertainment. Mr. Keith soon demonstrated that it was not only possible to present the very first class of variety entertainment at a popular price, but to do it in such a way as to surround his patrons with all possible conveniences for their comfort, and to have an atmosphere of as much refinement and attractiveness enveloping the assemblage as could be found in any theater in the world.

In the beginning the admission had been 10 cents, and chairs were free to those who could secure them. At the opening of the downstairs auditorium, however, an extra charge of 5 cents was made for the chairs, and, after a great deal of hesitation and with much doubt as to the result, it was finally decided to charge 10 cents extra for a few rows of chairs nearest the stage. The result proved, however, that all the trepidation on this point was wholly needless, as the higher priced chairs became so popular that they were among the first to be filled.

The continuous-performance scheme of Mr. Keith

was now proving a very marked success. The uncertainty of being able to secure a renewal of the lease of the property then occupied began to present itself, and after much skillful engineering on Mr. Keith's part, Messrs. Keith and Batcheller secured a lease, on Aug. 1, 1886, of the Bijou Theater, almost next door to the site of the original enterprise.

The firm opened the Bijou on Sept. 1, 1886, with Lillian Lewis and her company in The Creole, giving two performances daily at popular prices. During the following year the Bijou gave standard dramatic attractions, including such well-known favorites as The Banker's Daughter, Little Em'ly, Sam'l of Posen, etc.

It was at this time that Mr. Keith became convinced that his original continuous performance idea had sufficiently demonstrated its merits to justify him in transplanting it to the much more commodious quarters of the Bijou.

With him this was not a hasty decision. Having arrived at this point, the fact that his business associate and practically all his other friends took an entirely opposite view failed to shake his determination in the least. Failure was predicted on every hand, and the idea was spoken of in theatrical circles as "Keith's big mistake." It was largely for this reason that the business relations between Messrs. Keith and Batcheller were terminated. There was entire good feeling on each side, but both gentlemen realized that it was for their best interests that there should be a separation, rather than an attempt to continue with views so strongly divergent as to what were the best methods of procedure. Mr. Batcheller accordingly sold his interest to Mr. Keith and the Gaiety Musee ceased to exist on July 30, 1887.

In due time the site of Mr. Keith's earliest venture was covered by a portion of the present Adams House.

On Monday, Aug. 1, 1887, the Bijou Theater was opened with a "continuous performance," with Mr. Keith as sole proprietor. So identified had the word "Gaiety" become with Mr. Keith's enterprises at this time that, despite the fact that the old Gaiety Musee was no more, he decided to continue the name in connection with the new playhouse, which was thereupon denominated the Gaiety and Bijou.

Mr. E. F. Albee, now Mr. Keith's manager in all his various enterprises, became identified with his fortunes in the Winter of 1883, a few months after the first opening. Mr. Albee came as an assistant, with no particular salary and no particular duties, but soon became indispensable. From the first Mr. Albee was a devoted apostle of Keith vaudeville.

In the Spring of 1886 Mr. Keith introduced The Mikado, which had been running at high prices in the Globe and Hollis Street theaters. Mr. Keith gave the public an opportunity to see this opera for 20 cents, and with it they were so well pleased that many pronounced it a more enjoyable production than the renditions at either of the high-priced theaters mentioned.

Under Mr. Keith, Mr. Albee proved himself one of the cleverest operatic producers the country has ever known, and his genius for vaudeville was evident from the first. He quietly took up the study of theater construction and decoration, and when Mr. Keith decided to build the finest theater in America to be the home of Keith vaudeville, Mr. Albee was placed in full charge. When Keith's Boston Theater was opened to the public in 1894, it created a sensation, and the house stands to-day as a model. After this the road to millions and the absolute rule of vaudeville was a straight, broad highway. B. F. Keith is now in his sixties and is enjoying the rewards of a creative life that has netted him many millions, for he has ever been a shrewd investor in the best propositions of the past thirty years. He is known to the public as a showman, but his interests in industrial lines are very large.

WALTER J. KINGSLEY.

MAXIMS OF THE STAGE

To act on the stage as one really would in a room would be ineffective and colorless.—Henry Irving.

A complete criticism will not limit itself to description or to interpretation. It will seek to estimate, to bring out the relative or absolute value of a thing.—John Burroughs.

The deaf and dumb can seize the story of Hamlet and enjoy it.—Brander Matthews.

There has really been no tragedy of the highest kind since Faust.—Norman Hapgood.

To show how little we agree with the common declamations against the immoral tendency of the stage, we will hasard a conjecture that the acting of The Beggar's Opera, a certain number of nights each year since it was first brought out, has done more toward putting down the practise of highway robbery than all the gibbets that ever were erected.—William Hazlitt.

AMONG OURSELVES

WHAT a merry time there is going to be when the actors secure their demands of the managers, as advanced at the recent professional meeting. But will they? It certainly looks as though they are very much in earnest in regard to the dress and rehearsal part of their protest. The only wonder is that they haven't formed some such resolutions long ago, for no one—not even the managers themselves—can deny that they have every reason to complain.

It is no fun to work all day for weeks without a cent of salary, only to discover on the opening night that the play is a failure. Then come more weeks of waiting for another engagement, then of rehearsing for another play, which, in turn, may prove a failure. I know actresses who are so deeply in debt for gowns bought for new plays and worn maybe one week instead of a whole season, that for the life of me I can't conceive how they are ever going to pay up. One clever girl spent all last season in rehearsing for failures. She possesses a wonderful wardrobe of expensive gowns which are too elaborate for such social affairs as she would attend in private life and are too much out of style to be

White, N. Y.

EMILY STEVENS AND EDWIN ARDEN IN "TO-DAY."

worn in this season's productions, so there they hang—useless and unpaid for.

"But aren't you worried to death by these terrible debts?" I asked as I inspected the exquisite creations which women of wealth would admire.

"Why, no," she replied. "I don't allow myself to think about them. The costumer knew that I had no money except my salary, and he was willing to take a chance on the success of the production, because of the manager's prominence and reputation for successes. But what can he do now? Some day—when I am luckier than I have been this season, I will pay up. He knows I am honest, but almost penniless. It isn't a pleasant thought, however, that of paying for something that was never of any use, is it?"

Not long ago one of the younger actors told me of the revolt determined upon by a number of his fellow players. I asked why he had not signed as yet.

"Are positions so difficult this season?" I inquired.

"It isn't that," he replied. "I have been offered several engagements, but inquiry always developed the fact that I was expected to buy new clothes. Last year's wouldn't do. 'The part must be dressed well' was the first thing I heard each time. I am tired of going into debt. I won't do it for an untried play. I have learned my lesson. When the play is a success—that is different. Even so, a thousand and one things may happen to throw one unexpectedly out of a job. It doesn't pay to take a chance. Free rehearsals are bad enough, but I draw the line on giving clothes to the management."

I hear that Faversham and R. D. McLean are coming to town before long. No more dissensions in the Faversham camp, for the actor-manager has a Brutus and Othello who actually won't dissent. Could anyone who knows "R. D." as he is affectionately called by his wife and friends, ever imagine him as being disagreeable about anything? He comes from New Orleans originally, and maybe some of the warm sunshine from down there still lingers in his blood. At any rate, he is Brutus, as nearly as we can fancy him. He possesses a splendid physique, a magnificent voice and a handsome face. What more need be said? Only this—he knows his Shakespeare backwards and forwards. You can't catch him on so much as half a word, much less a whole one. I happen to know that he began reading Shakespeare almost as soon as he had mastered the alphabet. I believe if Mr. Faversham were to ask R. D. when he could get up in any of the leading roles of the best known Shakespearean tragedies, he would reply, "Just let me read it over once to make sure." Although he has appeared in various plays, his preference has always been for the classic drama, and now he has come into his own at last in his beloved Shakespeare. And they are making a great fuss over him wherever he goes. Acting has always been a recreation with Mr. McLean. I fancy that his excursions into the theatrical world are often inspired by his charming and clever wife, Odette Tyler, who loves to act as much as he does. The McLeans own a beautiful town house in Washington and a big seaside cottage at Atlantic City, where they enjoy life to its fullest, aided and abetted by the most wonderful chef who ever practised his art(?) for a private family. Thornton is his name, and he is big and black, and has been in Mr. McLean's family for years. Oh, the dishes sent to the McLean's table by Thornton! He spends all his time thinking up something new with which to surprise and delight.

Have you heard The Madcap Duchess? It is tuneful and romantic and beautiful. Besides, the composer has the courage of his convictions, for he boldly allows the words *comic opera* to appear in type on the programme. I assure you there is nothing to fear in that. Get that superstition out of your mind. It is quite delightful and not at all painful. Which makes me think of an incident which occurred recently.

A man of my acquaintance asked me if I had attended the opening performance of some lightweight musical comedy the previous evening.

"No," I answered. "I had an opportunity to hear Wagner."

"Wagner!" he exclaimed, looking at me in astonishment. "Heavens!"

"Really, it isn't half as bad as it sounds," I assured him, but he shook his head, refusing to be convinced.

It must have been very gratifying to Victor Herbert, as he led the orchestra, to feel that the audience was with him in genuine approval, as the numerous encores testified. There was no horseplay, no nasty nastiness in the book or acting, and the scenery and costumes should have a chapter all to themselves.

If Cyril Maude could run up some matinee just to see how beautifully it can all be done by Fred G. Latham he would feel well repaid for the journey. True, The Beauty and the Barge was an improvement on The Second in Command, but the Thames must have been very hastily done with an extra wide brush, and the barge itself was decidedly leaky.

There were several love songs in The Madcap Duchess which won the audience, but the duet "'Twixt Tweedledum and Tweedledee," which scored a hit, was sung by two old men. The words were clever and the singers *put them over* without rising from their chairs. I couldn't help wondering why some of our comedians do everything except use an axe to beat in comedy, when Russell Powell and Gilbert Clayton did it so easily. Harry Macdonough, too, has every right to present himself with bouquets, since they say he is the fourth or fifth actor engaged for the role of the manager of the Beggar's Players. The fact that Mr. Macdonough is still with the company speaks for itself. He manages to extract all the fun possible from the part without making himself obnoxious in any way.

David Warfield continues to win admirers by his

(*Continued on page 6.*)

Prominent Critics

The subject of this sketch, Mrs. Julia Chandler Mans, dramatic editor and critic of the Washington *Herald*, has not only had the benefit of excellent educational advantages which specially fitted her for musical and dramatic criticism, but she is a member of the famous old Chandler family of the great commonwealth of Virginia.

Mrs. Mans received her early education in the Southern Seminary and Conservatory of Music, the Woman's College at Richmond, and the Richmond Conservatory of Music, in all of which institutions of learning she specialized in music. Later she took up the study of dramatic art in the Kings School of

JULIA CHANDLER MANS,
Dramatic Critic Washington *Herald*.

Dramatic Art, Pittsburgh, from which well-known institution she also holds a graduation diploma.

Thus equipped for her chosen career, Mrs. Mans entered the field of newspaper and magazine writing, in which connection she has been prominently affiliated with the Pittsburgh *Post*, the Chicago *Tribune*, the Washington *Herald* and other well-known newspapers, specializing in musical and dramatic criticism.

By reason of her thorough and wide knowledge of these subjects, and her brilliant literary treatment of them, Mrs. Mans, who is now in her third season as dramatic editor of the Washington *Herald*, is recognized as an authority, her criticisms and leading articles on music, and the drama in all its varied forms and branches, being among the most widely quoted.

THEATRICAL BOOKPLATES

H. Alfred Fowler, publisher of "The Ex Libran," "The Biblio" and other books on the subject of bookplates, announces that he has made arrangements with A. Winthrop Pope, of Boston, to write a little book on the subject of theatrical bookplates. Among the illustrations will be reproductions of such plates as that of Ethel Barrymore, by Maxfield Parrish; Maxine Elliott, by W. P. Barrett; The Players, by E. D. French; Lulu Glaser, by S. L. Smith, and a number of others. The subscription price is $1. If oversubscribed for, such amounts will be returned.

THE appearance of Edith and Mabel Taliaferro in their new comedy by Rachel Crothers, Young Wisdom, recalls some other sisters who have jointly starred on the legitimate stage in America. The most recent previous engagement of the kind was when the Bateman sisters starred in the early seventies. Before that the Weston sisters, Helen and Lucille, made a fortune in East Lynne, which they purchased for $100. That was some forty years ago. During the Civil War Ada and Minnie Monk were famous dramatic stars. They were preceded, by a few years, by the Worrell sisters, Jennie, Irene and Sophie, who played memorable runs in The Field of the Cloth of Gold, at the Globe Theater, in New York, and later at McVickar's Theater, in Chicago.

ACTORS and actresses are not to be taught by patting them on the shoulders and saying, "Fine! Splendid!" It is a hard, hard school, on the contrary, of unmerciful criticism.—Richard Mansfield.

(*Continued from page 5.*)

acting of the lowly auctioneer. You may talk about Dustin Farnum's or Julia Sanderson's smile! [By the way, when I last saw her in The Sunshine Girl I had a bowing acquaintance with every tooth in her head, from the wisdom teeth to those center front.] To return to Warfield. I believe his smile is more responsible for the lovable nature of Simon Levy than most people realise. Mr. Warfield employs his smile to express both sadness and gladness, and it never misses fire or becomes monotonous. He shows his teeth, too. But they aren't beautiful teeth. They aren't white or perfectly shaped and set, and you would never think of them except as a necessary part of the Warfield smile, about which there is the undeniable fascination.

The other evening I attended a box party at The Auctioneer. Between acts I decided to go back and chat with the star. One of the guests, a young man whom I had met for the first time that evening, offered to escort me. I thanked him, but was about to decline his courtesy when he begged, "Won't you please take me with you? I have been trying to meet Mr. Warfield for years."

"Oh," I replied, rather amused by his enthusiasm, "if that is the case, come along. You shall have your wish at last."

Mr. Warfield was in a delightful humor, and my escort was evidently more charmed by him at close range than he had been across the footlights. He stood there, saying nothing, but with his eyes fixed on the actor as though fascinated. I endeavored to include him in the conversation once or twice, but so absorbed was he in his contemplation of the actor's face that I soon left him alone.

On our way back I remarked, "Mr. Warfield seemed to have completely hypnotized you."

"I can never thank you enough," he replied. "You have done me a great service. As I told you, I have been trying unsuccessfully to meet that man for years. I had about given up all hope."

"Really!" I exclaimed, surprised at so unusual an interest. "He is a delightful man, isn't he? Charming manners and all that."

"I suppose so," he answered. "But I didn't have much time to think about his manners."

Seeing my eyebrows raised in surprise, he continued, "I wanted to meet him for business reasons."

"Indeed!" I exclaimed, coldly, as a feeling of resentment came over me at the thought that he had tried to use me as a medium in an unsuspected business matter. "Too bad you had no opportunity," I added, in politely sarcastic tones.

"Oh, I found out all I wanted to know," he said, with an air of satisfaction. "I am a dentist, you see. Mr. Warfield has had some wonderful work done on his teeth, which are peculiarly arranged, and I have never before been able to get close enough to him to see how it was done."

MADAME CRITIC.

THE THEATER AND THE CHURCH

(Rev. Herbert Judson White, First Baptist Church, Hartford, Conn.)

Once the church tabooed the theater altogether, but to-day the fact is patent that most churches leave the matter of theatergoing to individual conscience. There are three classes of people. Some do not go at all on the ground that it is best to leave alone questionable things. Others go immoderately without hesitation or discrimination. There is a third class, growing in numbers and influence which treats the play as it does music and art—with intelligence and conscience.

The theater itself is but a reflection of public demands and tastes. Comparing it with Shakespeare's time I doubt if it is as coarse and vulgar in its spirit as it was then, but in comparison to the stage of fifty years ago I do not believe it is on so high a level. The theatregoing public is to blame more than any other class, and the only way to change the standard of theatrical entertainments is to elevate the tastes of the people, and the only thing that can elevate the people is the influence of the church.

One of our Hartford papers, in an editorial, recently bemoaned the fact that recently the first-class productions in the drama had been frosen out, while the cheap and vulgar flesh shows had been crowded.

It is prudish to say that a Christian should never enter a theater, for the passion for dramatic expression is deeply planted in our natures. The child becomes an actor with the tin soldier and the doll at an early age, and to a certain extent never entirely outlives it. But at least the church should act in one sense as a censor. It should cultivate a taste for that which is noble and clean. There is a legitimate function for the stage—to delight and divert—to instruct and inspire, but to patronize the sensual and vicious comedies and burlesques only is as bad as to have no music but ragtime, no pictures but the obscene and no literature but tainted novels.

Personal

CALLISH.—Betty Callish, protege of Madame Sarah Bernhardt and of Madame Melba, has been engaged by Charles Frohman to sing the leading role in The Laughing Husband, which is to have its first American production on Dec. 19.

KALISCH.—Madame Bertha Kalisch is pictured on the cover of this week's MIRROR as she is seen in private life. She begins an engagement shortly at the Knickerbocker in Rachel, under the management of Fred C. Whitney. The picture is from the Mishkin Studio.

KREMER.—Mr. Theodore Kremer, after attending what he calls "thirty first-night funerals" in London, departed from the city of fog for Paris and Berlin

Hall, N. Y.
WILLIAM PARKER CHASE,
Author, Lyrist, and Composer of "The Innocent Sinner."

early in the month, and will not return to New York until the middle of January.

NESBIT.—Wilbur H. Nesbit, formerly of Indianapolis and now of Chicago, author of The Girl of My Dreams, has just completed negotiations with the Bobs-Merrill Company, of Indianapolis, for the dramatization of Robert Wasson's novel, "The Upper Crust." He is to make it into a musical comedy and will begin work on it at once.

ROWLAND.—Mabel Rowland, one of the "Rowland Girls" and sister of Adele, who has not been seen behind the footlights for several years, is announced to return to the stage in a musical comedy at the La Salle Opera House, Chicago. Miss Rowland has devoted part of the time she was absent from the theater to editing and publishing a weekly magazine in Boston.

SMITH.—Mrs. Sol Smith, America's oldest actress, who celebrates her eighty-fourth birthday next month, returned to the stage, after an absence of several seasons, at a benefit matinee, last week, for the Professional Woman's League, of which she is vice-president.

THE great Oscar has rendered himself extremely unpopular with a lot of Parisian songbirds and others, because he has suddenly decided to postpone his policy of giving grand opera in foreign tongues but will make his temple of the Muses the home of grand opera in English in opposition to the Century. There is wild consternation in operatic circles in Paris over the announcement.

Indignation is aggravated by the fact that the brave Frenchmen won't have their longed-for chance to sing down the Italian and German operas in New York, which was used as a bait to increase their appetite for American dollars. M. Erlanger, the composer of Aphrodite, let the cat out of the bag. He said:

"I was tempted by the ideas of Mr. Hammerstein, who wanted to bring about a reaction against the influence of German and Italian music in New York. I therefore signed with pleasure a contract with Mr. Hammerstein, although I should have been suspicious."

Now German and Italian opera will continue to be sung a while longer in New York and the triple alliance will hold the combination to our safe as of old.

DID NOT INSULT FLAG

Ben Greet Players Are All Yankees and Resent the Kirksville Story

The wide publicity given to the story that the Ben Greet Players had pulled the American flag from its hangings at the State Normal School, Kirksville, Mo., as reported in last week's MIRROR, has caused the keenest resentment among the members of the company. The interesting fact developed that the Ben Greet Players are all Americans, except Percival Vivian, the manager, and he has become pretty much Americanized in the process of time. This resentment was expressed in a telegram which the company members sent to the principal of the school from Davenport, Iowa, where they first heard of the fuss stirred up by their visit to Kirksville. This was what they said:

"We, as American-born citizens and members of the Ben Greet company, protest against and stamp as a scurrilous lie the report that members of this company insulted our flag while at your college, and demand in justice to ourselves that you retract same, trace the perpetrator and have him punished. But one member of our company was born under the English flag; the rest are descendants of American soldiers. Papers give you credit as author of lie. Surprised to learn a man in your position would be authority for such an outrageous fabrication."

Vivian, the manager of the company, at the same time sent the following message to the principal:

"A newspaper article, under Kirksville heading, has just been brought to my attention. Needless to cite contents as you are reported to be author of same.

"I, as the manager of this company, protest against this outrage. I am the only British subject in this company, and respect your countrymen and flag as my own. In addition to this, I have a brother, Lieutenant George Vivian, who has served under your flag.

"The circumstances are these: The flag, as you know, was at the back of your auditorium, attached to a rope running through pulleys, which would make it impossible for the flag to reach the floor, for the ropes were tied off. Further, the chairs served as a further hindrance to the flag falling on to the floor. The flag was carefully laid over these chairs, which I did myself.

"The reason the flag was lowered was that it interfered with the stage setting. You know what an awkward stage it was to set up, and the only thing to do was to lower it on the pulleys. These are the exact facts.

"I consider you owe the members of my company, Mr. Greet, and myself an apology for the unwarranted construction you placed upon the incident. The American members have wired you in protest of same.

"Pardon the suggestion, but I think the wiser and fairer course would have been to have written us regarding the incident, obtaining the facts as they really existed before spreading broadcast a fake report."

MACK RETURNS

Andrew Goes Back to Irish Dramas After Engagements in Vaudeville

On Dec. 21, Andrew Mack, who recently concluded his engagement as stellar feature with Lillian Russell, will open at the Savoy Theater, of San Francisco, as George Mooser's star in a series of the Irish plays in which he first won reputation. Meanwhile, Mr. Mack is filling in time with some vaudeville dates around New York. The San Francisco repertoire at present laid out begins with Tom Moore, the play by Theodore Burt Sayre, written a number of years ago. Other plays underlined are Arrah-na-Pogue, Jack Shannon, The Royal Mounted, and The Bowld Soger Boy. Charles O'Malley, The Last of the Rohans, The Rebel, and The Ragged Earl are being considered.

SHUBERT-KEITH MOVE

Their Philadelphia Theaters Cut Out Ticket Speculators

PHILADELPHIA, Nov. 22 (*Special*).—The Shuberts have made a good beginning to check the ticket-speculator-nuisance by announcing through Manager Leonard A. Blumberg, of their local theaters here, the Lyric and the Adelphi, that tickets for these houses could be bought at the box-offices only, and that scalpers would be unable to obtain their usual supply of choice seats. Mr. Blumberg said that it was unfair to compel the public to go to the agencies for the best seats.

This, when recalling that B. F. Keith took a similar action several months ago, would indicate a set purpose on the part of managers to put the brokers out of business.

SHELDON LEWIS WINS

New York Supreme Court Gives Him Heavy Damages Against Manager Blackwood

Sheldon Lewis has won his suit against John H. Blackwood, of Los Angeles, Cal., for heavy damages claimed for breach of contract. Mr. Lockwood was manager of the Little Theater in Los Angeles and Lewis was employed by him as an actor. The case came up three years ago, and at that time Justice Newburger, of New York, decided against Lewis. The latter appealed the case, and last week the Supreme Court of New York rendered a decision, reversing Justice Newburger's finding and awarding Lewis damages in the sum of $4,508. Lewis spent over four years in fighting the case to a final judgment.

VENERABLE ACTRESS' 90TH BIRTHDAY

Mrs. Effie Ellsler, widow of the late John Ellsler (who was for many years owner and manager of the Euclid Avenue Opera House in Cleveland, O.), and mother of Mrs. Effie Ellsler Weston, celebrated her ninetieth birthday at the home of her daughter in Montview Place, Nutley Park, N. J., Nov. 21, and was made happy by the many remembrances and congratulations from relatives and friends.

Mrs. Ellsler is said to be the oldest living American actress. While she never leaves the house nowadays, she is active mentally and can still recite many of the parts she played with America's most distinguished players.

Mrs. Effie Ellsler Weston, the daughter, retired from the stage about six years ago.

MRS. FARNUM INJURED BY AUTO

Mrs. Dustin Farnum, while coming from the Horse Show with her husband, Saturday, Nov. 22, was run down by an automobile and received severe injuries. The careless and supposedly intoxicated chauffeur was arrested and arraigned before Magistrate Hirsch in the Essex Market Court.

FROHMAN PLANS

No "Peter Pan" at Christmas—Ethel Barrymore Prolongs Stay—H. V. Esmond Coming

On Sunday Charles Frohman decided to continue Ethel Barrymore in Tante through Christmas and New Years, omitting the announced New York revival of Peter Pan at Christmas, because Maude Adams requested that she be relieved of the necessity of rehearsing the new Barrie play, The Legend of Leonora, by day and giving Peter Pan at night. Miss Adams has been much overworked of late, owing to her strenuous season of one-night stands in Peter Pan, which she has played continuously for more than a year and a half. She undertook this season on her own initiative, that persons on the road might have the desired opportunity to see her in the Barrie fantasy. Monday, Jan. 15, has been fixed upon as the date for the opening of Miss Adams in Leonora, the rehearsals of which have already begun. Miss Adams will continue at the Empire from that date for the balance of the season, giving what will be called a cycle of Barrie comedies.

To-morrow night Charles Frohman will produce at the Hyperion Theater in New Haven, Conn., for the first time a modern play in four acts, entitled The Land of Promise. It will come to New York during the Christmas holidays.

To-night William Collier begins rehearsals with a new company in a farce he has lately written in collaboration with Grant Stewart, called A Little Water on the Side. Mr. Stewart also worked with Mr. Collier on Caught in the Rain. The new play will be given for the first time on Dec. 8, after which it will be brought to New York, thus giving Mr. Collier the distinction of having two first-nights in one season.

The Laughing Husband opens in Philadelphia toward the end of December.

The entire Criterion Theater company of London, headed by Henry V. Esmond, author of When We Were Twenty-one and other plays, and by his wife, Eva Moore, will sail from London Jan. 14, for a New York opening under Frohman management, their first American production being a comedy called When Eliza Comes to Stay.

Following the appearance of Mr. Esmond and company will be the New York opening of the new Tom Wise vehicle founded on the life of P. T. Barnum, and called The Prince of Showmen.

Before the end of the present season New York will see a new Barrie piece called The Little Policeman.

HOPKINS BACK

Young Producer Ready for Opening of "We Are Seven," by Eleanor Gates, Dec. 8

Arthur Hopkins is definitely back in the producing game. His production of the Eleanor Gates play, We Are Seven, will open at the Apollo Theater in Atlantic City, Dec. 8, continuing 4-6, after which it will go to Philadelphia for a week or more at the Walnut Street Theater. The play is described as a modern whimsical piece, with New York for the locale.

The appearance of The Deluge, under the same management, that had a bad setback with the failure of Evangeline, will once more depend on the degree of success attained by We Are Seven.

H. C. BARNABEE EIGHTY YEARS OLD

Henry Clay Barnabee, the veteran opera comedian, celebrated his eightieth birthday in Boston Nov. 14. The Old Schoolboys' Association had arranged a dinner in his honor, which Mr. Barnabee, in consequence of indisposition, was, however, unable to attend. Letters and telegrams of congratulation were received from friends throughout the country.

VICTORY FOR TYSON

Grand Larceny Charge Against Firm to Stand

The District-Attorney's office, having taken a hand in the complication of Tyson and Company, has promptly brought about a result whereby the subscribers are finally secured. The status of the case, according to Assistant District-Attorney Train, is this:

"The tickets which had been paid for did not belong to Tyson and Company, and Hartman, the company's president, could give no better title to the Metropolitan Trust Company than he himself had in these tickets—which was no title at all."

All tickets hypothecated by President Hartman, of Tyson and Company, were returned to him last Friday night by the Metropolitan Trust Company, and were delivered to the subscribers on Saturday morning. Such persons who, in addition to paying Tyson and Company, paid the trust company were to receive checks for the second payment.

The return of the tickets to Tyson and Company has no bearing on the charge of grand larceny against that firm, the hearing of which was set for Monday afternoon in the Criminal Courts Building before Magistrate Deuel.

U. T. A. AT ASTOR

The United Theatrical Association, Mrs. Belle de Rivera, president, will have a members' meeting at the Hotel Astor on Friday, Nov. 28, at 2.30, and an unusual musical programme, in charge of Mr. Alfred G Robyn, will be offered. Mr. Robyn, being a musician of the first rank, has planned a programme which will be a treat, far from the usual club afternoon.

The programme is not quite complete, but among those to appear are: Metropolitan Quartette, composed of Miss Peters, Miss Brinsmade, Mr. Knowles, and Mr. Park; Verdi Trio, Miss Keely, soprano; Mr. Griffin, tenor, and Mr. Palmer, bass. A violin solo by Mr. Vladimar Borowski. Vocal numbers by Mr. Jerome Obi. Reader, Miss Nina Chippendale. Soprano solo by Miss A. Bailey. Trio: harp, Miss Folsom; violin, Mrs. Morgan-Jones; cello, Mrs. Partesi. Monologue, Miss N. Ruthvan.

The board of directors held a meeting Nov. 18 and had a most interesting evening, as an original three-act play by Mr. Edward Paulton and Mr. Charles Bradley was read in a most interesting way by Mr. Paulton. This play will very soon be produced.

Mr. Platon Brounoff is planning to give an entertainment soon for the association. Madame Pilar-Moran will give one of her charming afternoons very soon, as will many others. Scenery is being considered, and other features of interest to put on high-class entertainments. Many members are joining at every meeting, and much interest is being taken in the association.

BIJOU THEATER FORECLOSED

In the suit brought by Felix M. Warburg, Isaac N. Seligman, Paul M. Warburg, and Mortimer L. Schiff as trustees under the will of Alfred M. Heinsheimer Justice Seabury, of the Supreme Court signed an order, Nov. 19, directing the sale in foreclosure of the Bijou Theater property at 1237 and 1239 Broadway, New York city.

The complaint states that the Bijou Real Estate Company mortgaged the property to James Herbert in 1909 for $420,000 and the mortgage was transferred later to the Heinsheimer estate. The owner of the property has failed to pay taxes since 1910 and on this ground the mortgage was declared due. The total sum found due by the court is $437,290.

"IOLE," ATLANTIC CITY, DEC. 8

The musical dramatization of Iole, the Robert Chambers novel, by the novelist and Ben Teal, will open in Atlantic City under the management of Harry Frasee on Dec. 8. Frank Lalor is to be featured in the principal comedy role. William Frederick Peters, composer of The Purple Road, in which Valli Valli appeared, supplied the score. Supporting Mr. Lalor will be a cast, including Carl Gantsoort, Stuart Baird, Leslie Gase, Royden Keith, Rexford Kendrick, Herbert Ballinger, Margaret Richie, Marta Spears, Hazel Kirk, Edna Pendleton, Gretchen Eastman, Edna Temple, Anna Vane, and Lena Robinson. The production will be seen either in Boston or New York following three days in Atlantic City and three more in Hartford, Conn.

ELECTED LIFE MEMBER

The members of Everywoman company recently conducted a raffle for a life membership in the Actors' Fund, which was won by Adam Schirra, of Ridgefield Park, N. J., and he was duly elected as such on Nov. 13 by the Executive Committee. The plan was suggested by Luke J. Loring, a member of Everywoman company, an enthusiastic member of the Actors' Fund. It is called to the special attention of other companies for emulation.

BALSAR AS CUBIST

Charles Balsar has been engaged to play the part of a young cubist artist in Louis Mann's latest starring vehicle, Children of To-Day, which will have its first New York performance at the Harris Theater, Dec. 1.

ELIMINATION OF GIRL USHERS

If the bill introduced in the Common Council of Philadelphia on Nov. 20 becomes a law girl ushers will be barred from the theaters of that city.

Photo. © V.

MILDRED MORRIS.

Mildred Morris, daughter of the late Effie Morris, is playing the role of Mary in What Happened to Mary, replacing Olive Wyndham. Miss Morris's sister, Pearl, is also in The Family Cupboard.

GOSSIP

Louise Mink is with The Firefly company.

Charles W. Allison has signed to play the role of the conductor in No. 5 company of Excuse Me, with Steve Ring.

Charles Dugan Turner, having concluded his engagement with Mutt and Jeff in Panama, has joined The Passing Show of 1913.

The fiftieth performance of At the Bar was given at the Thirty-ninth Street Theater, New York, last Friday night.

Rehearsals have commenced in New York for the Savage production of Leo Fall, the Hungarian operetta, with Mimi Bajor in the leading part.

Edith Stayart, the dancer who first attracted attention in The Night Birds at San Francisco, will shortly make her début in New York.

Wadsworth Harris, playing the District-Attorney in Within the Law, was lately the guest of some friends at the Hamilton Club, Chicago.

Anna McNabb, late of The Easy Girl, sailed for Melbourne, Australia, on Nov. 15, to play her original part of Nanki in The Land of Nod.

When Mary's Lamb closed in Evansville, Ind., recently, the losses are reported to have been $18,000. Dave Fairman, the manager, took the company to Chicago, treating the people royally.

The twenty-fifth performance of Somewhere Else took place at the Irving Place Theater last week, and the play is still going but alternating with sundry others at the theater.

Frank Kemble Cooper, whose work in the support of John Drew when that actor appeared in Much Ado About Nothing won much approbation, is now in New York busily making plans for future engagements.

Albert Sackett, father of Julia Sanderson, returned to the stage last night in The Misleading Lady. He retired from the stage several seasons ago, and has been living at his country home near Springfield, Mass.

Lois Meredith, a seventeen-year-old California girl, is to have the title-role of the sixth company of Peg o' My Heart, which opens in Meriden, Conn., on Thanksgiving Day.

A severe illness has caused the retirement of Mrs. Lizzie Hudson Collier from the cast of Tante, in which she has been appearing in support of Ethel Barrymore. Hereafter her role of Mrs. Forrester will be played by Mrs. Thomas Whiffen.

While playing Madison, Wis., recently with the Otis Skinner Klaxon company, Charles Newsom and Harold Skinner were entertained at a dinner given by the Kappa Theta Pi fraternity at the University of Wisconsin.

The annual ball of the New York Hippodrome Attaches' Association took place Saturday at the Palm Garden. The affair is unique in that clown and chorus girl, married manager and weatherbeaten [illegible] meet there on a plane of equality.

Charles Frohman has engaged May Buckley for the role of Margaret Holt in The Conspiracy. Miss Buckley succeeds Mary Keener, who is compelled to rest for the remainder of the season on account of illness.

The rights of Half an Hour throughout Sweden have been ceded by Charles Frohman to Martha Hedman. Next January, when Miss Hedman visits Sweden, she will appear at Stockholm in a Swedish translation of the playlet.

Coincident with the announcement that Under Cover will shortly be produced in New York, Mrs. Ned Harrigan wrote to the New York *Herald* that her husband produced a play of the same name at the Murray Hill Theater in New York in 1893, and that she holds the manuscript and copyright. It may be added that play titles cannot be copyrighted.

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"MIRROR" SALES

IT is well-known throughout the theatrical profession that THE DRAMATIC MIRROR, as the representative theatrical paper of the United States, goes into the libraries, the homes of the people and the hands of a class of professionals which stands for the highest in the art of the stage.

While a truly representative paper in the best sense, it is less a trade or class paper than any other weekly publication devoted to dramatic subjects. *Its ever increasing circulation is larger among non-professional people than any of its varied rivals.* Thousands of such subscribe for it by the quarter and by the year because it keeps them informed in a clean way about the movements of beloved players, stock favorites, the new plays brought out in New York and the theatrical, motion picture and vaudeville news from all parts of the country.

So well are these facts recognized that within the past two months THE MIRROR has been obliged to add four pages to its regular quota and several times eight pages, to accommodate its advertisers. Again this week THE MIRROR is forced to enlarge to a 44-page issue from its former standard size of 36 pages.

A rival paper, devoted especially to vaudeville, this week publishes what purports to be a statement secured from certain local newsdealers regarding the relative sale of theatrical papers, and naturally claims to top THE MIRROR in street sales.

This local canvass is made in sections where the vaudeville people are particularly numerous, and where we normally concede the advantage to our vaudeville friends, as THE MIRROR'S vaudeville department is still very young. Perhaps, if the circulation of THE MIRROR through the mails in all sections could be included in the canvass, a different result would be shown. But even at our esteemed contemporary's own figures THE MIRROR has no cause to feel abashed at the showing.

While the sales credited to the Casino news-stand put the *Clipper* at 75 copies, the *Billboard* at 42, the *Sunday Telegraph* at 60, THE MIRROR tops any of these with 90.

At Times Square subway station we find the *Clipper* selling 85 copies, the *Billboard* 70, the *Sunday Telegraph* 50 and THE MIRROR 90. At the uptown side of the same location the order is: *Clipper* 15, *Billboard* 25, *Sunday Telegraph*, no sale, THE MIRROR 45.

At the southeast corner of Fiftieth Street and Broadway, the *Clipper* sells 8, the *Billboard* 8, the *Sunday Telegraph* none, and THE MIRROR 25. At the northwest corner of Forty-fourth Street and Sixth Avenue, the *Telegraph* takes precedence with 60 copies, THE MIRROR next with 26, the *Clipper* 10, the *Billboard* 5. At the southwest corner of Fiftieth Street and Broadway, THE MIRROR leads with 17, the *Telegraph* coming next with 15, the *Billboard* 10 and the *Clipper* 8. At 166 West Forty-sixth Street the *Telegraph* leads with 25, THE MIRROR following with 20, the *Billboard* and *Clipper* each with 15.

THE MIRROR regards this showing as rather flattering than otherwise, for it makes no appeal to the curiosity of those who demand sensationalism, but covers the dramatic, vaudeville and motion picture fields in a dignified way, which makes it a welcome visitor in the homes of the elite in the dramatic world, and of all who take a direct or indirect interest in the subject to which it is devoted.

THE SALARY QUESTION

ONE of the most notable pronouncements against the high salaries of players ever recorded we find attributed to Mr. HENRY MILLER, the well-known actor-manager. Mr. MILLER is quoted as saying:

Actors are the most overpaid people in the world for what they do. They are the largest paid people in the world and the least deserving people in the world. I mean by that that not one actor out of a hundred feels it incumbent upon him to prepare for a night's performance. The man in vaudeville who has a trained donkey and who throws his hat up in the air and catches it on his ear practises every day. The violinist, the pianist, and the singer practise, but not the actor. He's been out to tea, made a hit and finds it a beastly bore to have to do this for one evening.

We are suffering from a fatty degeneration of the salary list. Incompetence receives ten times as much as equipment used to do. I have been asked if I could organize such a company as I brought out to San Francisco years ago. Emphatically no. Many of these actors have died physically, and others otherwise.

Such a statement, emanating from a source other than a recognized player himself, would excite a deeper resentment than is likely to be felt under the circumstances. Mr. MILLER has gained important experience since he became a manager. He has had to deal with actors as an employer, and he should know something about the limitations of the class to which he refers. We are afraid that we must accept his estimate, at least in principle.

It substantiates what THE MIRROR has expressed in less drastic language on several occasions. There is a class of actors that is vastly overpaid for the mental and artistic equipment it brings to the profession. But there is a large class of players which has to suffer for the benefit of these, a class which is underpaid and falls considerably below the average of compensation.

Unfortunately, the rank and file of actors and actresses are not practical. They will submit to almost any humiliation until they have tasted the sweets of success, however transient, after which their demands become as exorbitant as others'. They may maintain a position near the top for a season or two, but their decline is certain. They are not equipped to keep up the struggle long. Then their excessive salary demand stands in their way. They are not wanted at their own appraisement and they are debarred by a sense of shame from returning to the level of the mediocrity from which they rose.

The extravagant salaries insisted upon by many players whose main reliance is their personality and not their talents, is one of the chief causes why productions are abandoned and companies disbanded. When an organization playing to $10,000 a week cannot pay expenses, mainly because of the salary list, it is proof positive that Mr. MILLER is justified in his scathing denunciation of existing conditions.

A far happier condition would prevail, both for the player and the manager, if there were an equitable readjustment of salaries. And such readjustment is not far off. It is bound to come one way or other.

The attempt to connect the Actors' Equity Association with any movement to increase the revenue of playerfolk is hardly apropos. The Association's aim is to establish an equitable understanding regarding details which are not disputed by the leading managers, but which have never been codified as the recognized practise.

BOOK REVIEWS

"THE RUSSIAN BALLET," by Ellen Terry, with Drawings by Pamela Colman Smith. New York and Indianapolis: The Bobbs Merrill Company.

This is an interesting book of fifty-three pages in handsomely ornamented pasteboard cover dealing enthusiastically with the Russian ballet and its phenomenal popularity practically in all countries. Miss Terry discusses her subject in a breezy style and with the ardor of an artist rather than the science of a staid essayist. That is one of the charms of her informative little book, which, on account of its artistic get-up and numerous illustrations, is peculiarly suitable for a holiday souvenir. There are not less than twenty-seven sketches and halftones in the book. The author waxes enthusiastic chiefly over Najinsky, and intimates that his art was considerably influenced by Isadora Duncan.

CARD FROM MR. KENNEDY

Editor DRAMATIC MIRROR:

SIR.—My attention has just been called to Mr. Galway Herbert's letter in your issue of the 19th inst., and in reply to his queries will you permit me to say:

1. That the copyright case he refers to, in re my play, The Servant in the House, was undertaken by the British Society of Authors (of which I am a member); as the play was copyrighted and entered at Stationers' Hall, while I was yet a British citizen. The case, therefore, came under the British-Canadian jurisdiction.

2. That I took out my first American papers some time ago; but I have purposely refrained from taking out my second until the publication of my new play, The Idol Breaker. This will take place the first week in February next. The reason for this restraint may be furnished from my dedication of the book, which runs:

"To the People of the United States of America, in whose great company I gained my freedom."

Yours faithfully,
CHARLES RANN KENNEDY.

NEW YORK CITY, Nov. 21.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office.]

MILTON WEIL.—To ascertain the procedure to become a subscriber to the Stage Society of New York, address its secretary.

R. W. F.—Paul J. McAllister has just severed his connection with the Poli's Washington, D. C., stock company. Not informed as to his present whereabouts.

GRACE BOYER.—If you read THE DRAMATIC MIRROR regularly you would know that Grace Huff's picture appeared in its columns as recently as Nov. 5 and Lowell Sherman's in issue of July 30, this year.

W. L. S.—1. Viola Allen is now in New York. Do not know her present plans. 2. Edith Taliaferro is the wife of Earl Brown, who was with the Manhattan Players in Rochester, N. Y., during the Summer. 3. Mabel Taliaferro is Mrs. Thomas J. Carrigan. 4. Not informed as to the whereabouts of Eugene O'Brien.

J. J. LORRILARD, Boston.—Not informed of Wilson Melrose's plans, since his recent engagement with The Love Leash. Milwaukee is not represented in THE MIRROR because the local theaters of that place think they can do without general publicity and refuse to extend any facilities to correspondents to get the news.

L. J. B.—The original cast of Clyde Fitch's play, The Truth, was the following: Warder, William J. Kelly; Roland, William B. Mack; Lindon, George Spink; Butler, Hodgson Taylor; Employe at Milliner's, Fred Harrison; Becky Warder, Clara Bloodgood; Eve Lindon, Mrs. Sam Sothern; Laura Fraser, Elene Foster; Mrs. Genevieve Crespigny, Zelda Sears. You are in error. The play ends with Becky telling the truth to Warder, who forgives her.

ACTORS AND UNION

Editor DRAMATIC MIRROR:

SIR.—I am writing to THE DRAMATIC MIRROR because I believe your journal has the interests of the actor at heart. In reference to the Actors' Equity Association. It was said that there has been a misunderstanding by many, that it was started "to fight the manager." Of course, this is absurd. To begin with, a vast number of actors are so *afraid* of the managers that they *would not combine* for that purpose, and even with the very fair requests that the actors ask the manager to agree to, only 700 actors, so far, have become members of the association, and only about 200 attended the meeting.

At this same meeting on Sunday, a well-known actress, seated behind me, remarked: "Is this all the interest the actors take in this movement? They can't have it much at heart."

A contract, to begin with, is a matter of honor. In order to explain what I mean I am compelled to refer to my own experiences. In a great many engagements I have had I would not ask for a contract. With one American manager who has retired from the active field, it was enough for me that I was engaged by him, and on one occasion he wrote to me to England to return here to support a lady, who was about to make her debut as a star. She fell ill and never appeared on the stage. This manager, had he chosen, might simply have informed me that his responsibility had ended; but, being a man of *honor*, he said: "I wrote you—you would open on or about (mentioning the date); well, your salary will commence two weeks from that date, and I will see that you are employed."

On another occasion, with a manager who is sometimes referred to as the Napoleon of the stage, I purchased a uniform for a play. I thought the expense should fall on the manager, and at the end of the season I mentioned the matter. "Certainly," was his reply; "what was the cost?" I was handed a check on the spot.

It is always being said that *actors will not unite*, and I'm *sorry* to say that this is true; but I am confident if actors had had more pluck, more of the "red blood" that Mr. Wilson said the future unionists would have, many of the disabilities that actors labor under never would have arisen.

I had only been about a year on the stage when I had a dispute with a manager. I was engaged for a stock season and to have a one-half clear benefit (benefits were the custom then). This arrangement was made verbally, and the manager said it was a *third*. I stuck to my guns; we had a heated talk, but I won the day and was engaged for the two following seasons.

My second touring engagement in England was with Mr. Michael Gunn in Young Mrs. Winthrop. I was engaged for one special part, but a first piece was added, and I explained to Mr. Gunn this would cause me extra expense that I had not bargained for. Well, he was astonished at my temerity, but saw the justice of my point, and gave me, to my great delight, £2 extra per week.

Now I could relate several instances in which I have made polite but firm protests to managers. I could never get my fellow actors to support me, but I have won my point and have not lost the good will of the manager. It is natural to us *all* to "try it on," as the saying is, and managers are only human. Finding they have to deal with a weak-kneed, timid race, lacking in this very "red blood," they have done what is done in *all* businesses. The actors have been "easy" and so have resulted in being oppressed.

Only yesterday a stage manager told me that, for the first time in his career, he had not been paid half salaries for rehearsals. If he considers this unjust why not protest, and why don't his fellows support him? "I wonder!"

X.

RAY COMSTOCK INDICTED

Charged with Violation of Copyright Law in Producing One-Act Play

F. Ray Comstock, of Comstock and Gest, proprietors of the Princess Theater, was indicted Nov. 15 by the Federal Grand Jury under the criminal provision of the copyright law. Mr. Comstock was absent from the city when the indictment was returned, but William Kline, his counsel, notified Assistant District Attorney Content that his client would appear for pleading whenever wanted. Mr. Comstock since then has surrendered himself to the assistant attorney. He furnished bail in $1,000 and was released.

The charge against Mr. Comstock, as manager of the Princess Theater, is violation of the copyright law by producing a one-act play, A Pair of White Gloves, which is a translation from a French play, Au Rat Mort Cabinet, it is charged. Similarity in all respects excepting locale, which is Paris in the French play and London in the English play, is alleged in the indictment, which was found on the complaint by the French Dramatists' Society, representing the authors of the French play.

Additionally there is pending a suit of $10,000 damages against Mr. Comstock and his associates. Announcement was made at the Princess Theater several days ago, that the play was purchased from a play broker in good faith, and that it was not known that it was an infringement on the copyright law when it was produced. The play has been withdrawn.

CASTS "DIPLOMACY"

Chambers Goes Abroad Declaring Intention of Ultimately Living in America

Haddon Chambers, author of The Tyranny of Tears and Tante, is now in England, having changed his plans in deference to Charles Frohman's desire that he take a hand in the casting of Diplomacy for the New York production. He will engage an English company. Mr. Frohman particularly respects Mr. Chambers's unerring instinct for recognising unheralded histrionic ability.

When the playwright makes his return trip to New York he will bring with him the so-called Haymarket version of Diplomacy. This is the version, with some changes by Mr. Chambers, that Charles Frohman will use when he revives the play in this country. The American cast will include Ellis Jeffreys and a number of other English and American actors.

Also Mr. Chambers will arrange for a London production of Tante. Ethel Barrymore will not create the title part there.

Before sailing, Mr. Chambers declared his intention of living hereafter half the year in the United States and the other half in London, with a view to ultimately taking up a permanent American residence. The playwright is Australian born, but he has passed almost as much of his life in America as he has in England.

LIGON JOHNSON RETIRES

Counsel for Theatrical Producing Manager's Association Takes Up Private Practise

Ligon Johnson, through whose efforts the National Association of Theatrical Producing Managers was formed some six years ago, and to whose untiring efforts the producing managers of the United States are indebted for the correction of many of the evils connected with the theatrical business at that time, last week tendered his resignation as general counsel of that organization and has established offices for the general practise of law on Broadway.

It was through the efforts of the association, as directed by its general counsel, that such a decided check was put upon play piracy and the most flagrant offenders apprehended and punished. His work in securing the present copyright law has been of the greatest benefit to producers and authors, and his effective work in the interest of laws favoring stage children made him a well-known figure in the theatrical world.

Because of his many other business connections, Mr. Johnson found it impossible to devote the time necessary to the proper conduct of the work of the association.

ACTORS' CHURCH ALLIANCE

Headquarters, Lincoln Sq. Theater Building.

The Rev. Canon Hannay, of St. Patrick's Cathedral, Dublin, will preach to the Alliance and its friends at the Church of the Transfiguration (Little Church Around the Corner), East Twenty-ninth Street near Fifth Avenue, on Sunday evening, Nov. 30, at 8 o'clock. Canon Hannay is the author of General John Regan, now running at the Hudson Theater. All interested are cordially invited. The subject of Canon Hannay's sermon will be "The True Measure and Value of Life."

The regular meeting of the Board of Directors of the New York Chapter will be held at the Headquarters, Lincoln Square Theater Building, on Thursday evening, Dec. 4, at 8 P.M., followed by the meeting of the National Council at 9 P.M.

WALTER E. BENTLEY, General Secretary.

Last week marked the fifteenth week of the run of The Family Cupboard at Mr. Brady's Playhouse.

SALE OF RARE COLLECTION

Mr. Douglas Taylor's Autographs, Prints, and Playbills Offered at Auction

Two thousand six hundred and six items of exceeding rareness, composing the extensive Douglas Taylor collection of theatrical autographs, prints, and playbills, were placed on exhibition, Nov. 18, at the American Art Galleries, Madison Avenue and Fortieth Street, this city, for auction sale in nine sections. The sale started last Monday.

One of the most important items is a series of fifty-five photograph albums containing more than five thousand photographs of actors and actresses who performed on the American stage during the nineteenth century. Of the old theatrical prints there is an interesting series representing David Garrick in various characters published contemporaneously with his productions. Another long series represents Edmund Kean in his various characters, and still another depicts Charles Kemble and Fanny Kemble. Among the autograph letters are those of nearly every great stage celebrity, including Junius Brutus Booth, Edwin Booth, Charles Kean, and Fanny Kemble.

Mr. Taylor is the president of the Dunlap Society.

HAMMERSTEIN LOSES

Must Pay Daughters $100 a Week Each, Court Decides

The case of the daughters of Oscar Hammerstein was decided against him in the Court of Appeals in Albany, Nov. 18. When the late Mrs. Hammerstein, mother of the two girls, sued for a divorce, some years ago an agreement was reached whereby Mr. Hammerstein should pay her $200 a week for life and to each of the daughters $100 a week. As security, the impresario assigned a block of shares of his amusement company.

At the death of his former wife, Mr. Hammerstein refused to pay his daughters and brought a replevin suit, in which a New York trust company which held the stock, was made defendant. The plaintiff lost in the lower court and appealed.

Chief Justice Cullen wrote the opinion in which all the judges concurred. The court held that Mrs. Hammerstein thought her husband would carry out her agreement after her death, else she would have asked for enough money at the time of her divorce to insure support of her children after her death.

GOSHEN THEATER LEASE SOLD

GOSHEN, IND., Nov. 24 (*Special*).—Harry G. Sommers, of the Knickerbocker Theater, New York, has sold his lease on the Jefferson Theater here to Myron C. Dow, of Goshen. It will run until Nov. 6, 1915. Mr. Dow has appointed Mrs. Lamar P. J. Croop manager. George E. Kruts, who was resident manager for Mr. Sommers, has retired. Mr. Sommers had controlled the theater since it was built in 1905. It burned in 1906 and was rebuilt in 1907. During the time Mr. Sommers had it he sent, among other stars, Richard Mansfield, Mrs. Leslie Carter, E. H. Sothern, Maude Adams, Billie Burke, William H. Crane, Francis Wilson and others seldom seen in any city of under 9,000 population. South Bend, Elkhart, and Lafayette remain in the established Sommers circuit. W. V. PINK.

SUES ON CLAIM OF PIRACY

Marie Doran, who dramatised Mary J. Holmes's book, "Lena Rivers," published in 1854, accused Edward D. Sipe, a theatrical manager, before Commissioner Shields, Nov. 18, of violation of the criminal provisions of the copyright law. Miss Doran charged that Sipe, on Washington's Birthday last, produced the play of Lena Rivers at the Academy of Music, in Newburgh, N. Y. Sipe denied the piracy, and produced another version of Lena Rivers, written from the Holmes novel. The hearing was adjourned for a month.

This is the second charge of this nature brought by Miss Doran. The former was against Paul Scott, another theatrical man, who produced still another dramatisation of Miss Holmes's story. He was discharged by Commissioner Shields.

JAMES SPOTTSWOOD BETTER

The many friends of James C. Spottswood, of the Julian Eltinge company, will be pained to hear of his critical illness in Los Angeles during the last week of the engagement there. He was suddenly stricken on Friday night, Nov. 7, and rushed immediately to the Westlake Hospital, where an operation was at once performed. It disclosed a complication of intestinal trouble arising from a bad appendix. Mr. Spottswood fortunately pulled through, after a hard struggle, and is now on the road to recovery.

"THE PIRATE" ON THANKSGIVING

Esmee Kent, a playwright, is now in New York rehearsing for the production of her play, The Pirate. It is understood that she is also backing the venture. Stage direction is by Marian Russell, whose husband controls the business end. It is hoped that the piece will be ready for an opening out of town to-morrow. As a nautical drama, it takes advantage of the opportunity to present several effective scenes, showing Uncle Sam's battleships and gunboats in action. Booking is said to be by K. and E.

SIS HOPKINS

NOTICE is hereby given that all rights to the play **SIS HOPKINS** are strictly reserved by the owners—Rose Melville and the John R. Stirling estate. **NO LEASES OF ANY KIND** have been made for the use of this property. **TRAVELING MANAGERS** are warned against using it, and **HOUSE MANAGERS** against allowing it to be played in their theaters. **PROSECUTION** will certainly follow any cases of violation.

"NOT CONSUMMATED"

British Court Annuls Marriage of Ray Beveridge and Madison Seliger

In the Chancery Court of London, England, the marriage of the American actress, Ray Beveridge and Madison Seliger, of Columbus, O., which took place in the British capital in April, 1912, was annulled, Nov. 19, on the ground that it was not consummated. In a former trial the court refused to interfere because, it held, the evidence of neither of the parties was credible.

Miss Beveridge is a granddaughter of the late John L. Beveridge, one time Governor of Illinois, and sister of the noted sculptor, Kuhne Beveridge. Both are noted for their beauty.

DEATH RECORD

HARRY STOWE, the comedian, died of heart failure at his home in Fort Washington, Nov. 8, at the age of forty-two. He is survived by his widow.

MRS. FRANCES CASMERE, mother of Marie Casmere, died Nov. 8, at the home of her daughter, 2096 Daly Avenue, the Bronx, aged eighty-one years.

GEORGE B. EDWARDES, one of the owners of the Holden Playws in Cleveland, O., died at the Huron Hospital, in that city, Oct. 19 after an operation. He is survived by his widow, Gertrude Mudge Edwardes, his father, W. H. Edwardes, of Chicago; two brothers, Harry, of Chicago, Burt, of San Francisco, and one sister, Mrs. Walter Mitchell, of Chicago.

FRANKLIN PIERCE BATTIN died suddenly of apoplexy, in a reading room of the Public Library on Forty-second Street and Fifth Avenue, afternoon of Nov. 1. He was a widower, and is survived by two sons and a brother, the latter a lawyer on Long Island.

DAVID D. COHEN, who, as a playwright, wrote under the name of Daniel D. Carter, died on Thursday in the Jewish Hospital, Brooklyn. He was born forty-one years ago in Selma, Ala., and his home was in St. Paul, Minn. He was unmarried. Mr. Cohen was the author of the play, The Master Mind, which ran at the Harris Theater last Winter. He was a member of the Friars Club.

WILLIAM PARIS CHAMBERS, one of the most accomplished cornet players of his time, died of paresis in the county poor house at Carlisle, Pa., Nov. 1. Mr. Chambers has played before most of the crowned heads of Europe. For years he was connected as demonstrator of cornets with C. G. Conn, manufacturer of brass instruments.

BEN SHIELDS, the song writer, died at Massapequa, L. I., Oct. 25, after an illness of two years, at the age of forty-five. He wrote "In the Good Old Summer Time" and other popular songs. He was a member for a long time of the vaudeville team of Shields and Maximillian, and also member of the Friars, White Rats, and Vaudeville Comedy Club. He leaves a widow.

PROFESSOR JOHN P. MELMOTH, for many years well known as a composer and instructor in music, died Nov. 15, at his home in Jersey City. He was sixty years old and leaves his widow.

OSCAR R. W. HORTON, forty-two, prominent baritone soloist, who had been connected with many Brooklyn and Manhattan churches, died at his home, 804 Park Place, Brooklyn, Nov. 17. He was a member of the Musicians' Club.

MRS. MARY HERBERT, mother of Joseph Herbert, died in Chicago, Nov. 8. She was well known among members of the theatrical profession. Besides Joseph Herbert she leaves another son, George Herbert, Jr., and a daughter, Mrs. Esther Beaumont.

BURT G. CLARKE, who originated the role of Colonel Doolittle in In Old Kentucky, died at Mercy Hospital, in Baltimore, Md., Nov. 19. Mr. Clarke was sixty-six years old, and retired from the stage about a year ago. During the last five years that he acted he was deaf, but from his long association with the play he read his lines with perfect ease.

PETER ENGLEHARD, for many years doorkeeper of the Metropolitan Opera House and for the last seven years in the same capacity at the Belasco Theater, died Nov. 19, at his home, 209 West Eighty-seventh Street, of Bright's disease. Mr. Englehard was known to many operagoers. In the daytime he was an attendant in the West Side Court. He was fifty-seven years old.

LORENZ SHIELDS, better known as "Ben" Shields, song writer and dramatist, died at his home in Massapequa, L. I., Oct. 26, following an illness of nearly two years. He was forty-five years old. One of his famous songs was "In the Good Old Summer Time." For a long period he was on the vaudeville stage, and was noted as a wit and as an after-dinner speaker. Among other songs which Mr. Shields wrote were "Waltz Me Around Again, Willie," and one of his sketches was entitled High Life in Jail. He was for many years a member of the vaudeville team of Maximillian and Shields. He was a member of the Friars, the White Rats, and the Vaudeville Comedy Club. His wife survives him.

C. W. LANFORD, sub-lessee manager of the Reis Circuit's Chestnut Street Opera House, at Lancaster, O., left for Boston, Mass., on a death message Monday, Nov. 10, passing through the Cleveland billboard, and arriving in Boston seventeen hours behind schedule, but just in time to be recognized by his mother before she passed away on Nov. 12 at 1.06 A.M., aged fifty-nine years seven months.

GEORGE H. BATCHELLER, eighty-six years old, an old-time circus man and proprietor of the Westminster Theater, a burlesque house, died Nov. 19, in his home in Providence, R. I. Mr. Batcheller in the early '80's left a circus to go in with B. F. Keith in a Boston theater. Later he sold his interest and opened a house in Worcester. About thirty years ago he opened the Westminster Musee in Providence. Three daughters and two sons survive him.

BAILEY AVERY, long the press representative of Joseph M. Gaites, was found dead in his room over Bryan's Chop, Nov. 17. He was born in the State of Connecticut about fifty years ago. While he had long been in bad health his sudden demise was hardly expected. Mr. Avery was well known as a writer on theatrical newspapers and periodicals, and especially as advance agent of theatrical companies. He was also at one time connected with the Casino Theater, New York, and with F. C. Whitney's productions. He leaves two daughters, who are living with his sister in Los Angeles, Cal.

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THE FIRST NIGHTER

Forbes-Robertson a Commanding Shylock—Cyril Maude Appears in "Grumpy" at Wallack's—Review of "The Strange Woman"—Other Events

"THE MERCHANT OF VENICE"

By William Shakespeare. Shubert Theater, Nov. 21. Management, Messrs. Shubert.

The Duke of Venice	Ian Robertson
The Prince of Morocco	Grendon Bentley
Shylock	J. Forbes-Robertson
Antonio	Perez Rhodes
Bassanio	S. A. Cookson
Lorenzo	Charles Graham
Gratiano	Alex. Scott-Gatty
Salanio	Walter Bingham
Salarino	George Hayes
Tubal	Montague Rutherford
Launcelot Gobbo	A. Athol Forde
Old Gobbo	S. T. Pearce
Leonardo	E. A. Eese
Balthasar	Robert Atkins
Gaoler	Eric Adeney
Clerk to the Court	Richard Andean
Portia	Gertrude Elliott
Nerissa	Maud Buchanan
Jessica	Joan Tuchett

Forbes-Robertson's Shylock is something we have been awaiting with a good deal of expectancy ever since he established himself in our esteem as Hamlet, and when for the first time in New York he appeared in the role on Friday night he was greeted by an audience which received him with a flattering warmth of appreciation and brought him before the curtain at the close of the trial scene with a speech.

It had been a crucial evening for all concerned, he said, as doubtless the audience had seen the play many times, and comparisons were inevitable; but he derived much satisfaction from the hearty demonstrations which had greeted his effort and that of his company. And this verdict of an audience of more than ordinary intelligence must meet with critical indorsement.

It is not implied that Mr. Robertson's Shylock is in every way as epochal as his Hamlet. There is somehow attainable a more uniform level of excellence in the interpretation of the Jew than in the Dane. He is too picturesque, too graphic, and too universal to make an effective representation of the part the almost exclusive province of any first-rate actor; but in essential details the Robertson Shylock is a notable achievement, ruggedly drawn, virilely interpreted, and subtly shaded.

Perhaps this is more nearly "the Jew that Shakespeare drew" than the more majestic and lofty Shylock of Irving. Mr. Robertson emphasizes the spirit of hatred of the Christian, and of his eagerness for revenge on its unhappy representative who has fallen within his power. He makes no apologies; the part here is stripped of the lofty glamour and set sharply in contrast with the charity of the Christians. Like a villain in ambush, Shylock waits to draw the prodigal Antonio into the toils of his bond. From the start we know that he covets the pound of flesh more than his three thousand ducats. It is a performance of cumulative interest. For a fleeting early period Robertson marks his characterization with a suggestion of pathos, but the impressive strength of the impersonation is in the fidelity with which we view a well-digested, artistically powerful limning of a heroic personality.

Irving, as I have intimated, made Shylock a persecuted outcast, who worshiped his lares and traditions with a lofty spirit, to whom his revenges are incidents. Another unique performance of the part was offered by Novelli, in which the racial traits were marked with a peculiarly effective touch which in a way relieved the austerity of the character. Robertson strikes his roots into the depths of the part, and with an abundance of subtlety, inflection of tone and his usual rich variety of expression interprets with graphic strokes the primitive Mosaic law of a tooth for a tooth, an eye for an eye—no bid for extraneous sympathy that is not part of his art; no compromise with prejudice; only the gloomy shadow of a great, majestic human passion is cast upon the canvas with the rich imaginative power of a creative artist. The fulfillment of his bond is the dominating note that rings like a doomful echo through the drama as a sort of Shylock *leit motif*, and the contrast between Shylock and the Christians is that of the Old, set off uncompromisingly against the New, Testament.

Miss Elliott's portrayal of Portia was interesting for its charm of youthful spirits which bubbled through the personality, as well as the finished acting denoted by her in the trial scene, completing in general details a fascinating performance. There was something of romantic ardor lacking in the portrayal of Bassanio by Mr. Cookson, and Mr. Rhodes showed a little too much restraint in the role of Antonio, despite his melodious voice, which makes his Ghost in Hamlet so impressive. A fine cock-a-whoop spirit is denoted by Scott-Gatty as Gratiano, and a highly dignified performance of the Duke must be credited to Ian Robertson. Miss Buchanan played Nerissa excellently, and Mr. Forde made a good Launcelot Gobbo.

"THE STRANGE WOMAN"

(Cast in last week's issue)

For two acts Mr. William Hurlbut maintains a well-sustained interest in his play, The Strange Woman, now current at the Lyceum. In the third act he goes on the rocks. Mr. Hurlbut's genius of playwriting is of that sort which instinctively seeks out the lines of least resistance.

He took an admirable model for his work. It is the same idea as Sudermann's Magda, but greatly diluted. Of the strong interplaying interests of Magda there is barely a suggestion. Yet it is interesting until it becomes monotonous, until one thread and another in the woof is lost in obscurity.

Miss Ferguson is charming, not only in the conventional sense of personality, but in point of view of her art. But Mr. Hurlbut has given her practically a monologue, and though her delightful dialect is music to the ear, it wearies the ear at last, so that the curtain comes down none too soon.

Magda is not understood in her own home. She has a past. She is above the conventions of society and stands independently on the pedestal she has reared by her own hands. The author contrasts the woman of the world with the small souls of a country town. We have the final smash and the strong, consistent solution.

The author of The Strange Woman has varied this theme somewhat, but his treatment lacks the significance of the other. His Ines de Pierrefond, because she has been the victim of an unhappy marriage, looks upon the bonds of matrimony with horror. She enters into a civil contract with a rising young architect to love and cherish him in defiance of the formality of marriage. This we can understand. Between the two is supposed to be a bond of love stronger than any welded by the church. She not only loves John Hemingway, but inspires him.

In this mutual attitude the young architect, with his affinity, visits his widowed mother in Delphi, Iowa. In this narrow environment the intellectual superiority and the superior breeding of the woman of the world draws upon her head the envy and malice of the small-town social fry. The author introduces some more or less exaggerated figures, but as a whole, he sticks close to the truth in exposing the intrigue, hypocrisy, and immorality of a small church-bound community, and here achieves his best effects. In fact, for two acts, down to the climax in which Ines turns upon her persecutors and exposes their cant and surreptitious amours in scathing terms, the author, with the aid of Miss Ferguson's very clever, very charming work, holds the interest of the spectator in a fairly firm grip. But in the third act he flies in the face of all probability and the comedy ends in a weak scene, wherein Ines, suddenly converted by the old-fashioned mother's point of view, surrenders all her treasured ideals and submits to the convention of a priestly benediction by her own untrammeled choice. The mother in this complication becomes a mere *deus ex machina*, who remains off the stage while important psychological and artistic developments take place—nominally to borrow something or other for a holiday pudding—and returns when these developments have taken place and the stage is arbitrarily cleared for her scene.

What one admires in this play is not so much the play itself as the excellent characterization of Ines, and here the dramatist is largely indebted to the actress. Ines makes interesting a not improbable but a not extraordinary series of incidents, and the author shows a conspicuous lack of ingenuity in taking his characters off and on the stage and in a display of that finesse which often enables a playwright to gloss over minor defects becoming prominent through a bad adjustment of interrelated episodes. Ines, too, talks so much that even the sweetly-flavored foreign accent which Miss Ferguson uses with expert facility loses its piquancy in the end.

The comedy is well played. Mr. Waldron, as Ines's "mate," is unusually good, being perceptibly lightened of the temperamental solemnity with which this interesting actor is apt to invest his sentiment. Sarah McVicker, Georgia Drew Mendum, Lois Frances Clark, Frances Whitehouse, and Mrs. Felix Morris scored in character parts; Alphons Ethier was excellent as a lecherous village man of affairs, and Sara von Leer made a sweet motherly part of the role of Mrs. Hemingway.

BENEFIT MATINEE

To the casual observer the benefit matinee for the Professional Women's League, held in the Casino Theater by courtesy of Mr. Lee Shubert on Tuesday, Nov. 18, and lasting from 1 P.M. to 6 P.M., the receipts of which go to enlarge a fund to be utilized in the erection of a club house, was not unlike many another benefit performance. And yet it had in it a strain of sadness as well as a strain of gladness, and the "milk of human kindness" flowed freely.

Artists who work hard every evening and some afternoons gave cheerfully of the best that is in them; and what they gave meant much more than the mere building of a club house; it meant encouragement and the assurance of help in time of need to other struggling artists, some of whom were for many years servitors to the whetted appetite of public entertainment, and now having of necessity laid aside the cudgels of defense are in need of the aid that those still at the battle's front were not only able but willing to give. It also meant a hand of good cheer to the climbers.

A series of tableaux arranged by Mrs. Lillian Schmidt, announced by the president, Miss Maida Craigen, and posed by Mrs. Sol Smith, Rosa Rand, Frances H. Abrahall, Jane Grey, Virginia Pearson, Pauline Willard DeLisser, Elouina Oldcastle, Kizzie Masters, Sylvia Barrett, Marion Gold Lewis, Susanne Westford, Mrs. Owen Kildare and daughter, Lillian McCandless, and Mrs. William Porter Jenkins, opened the programme.

The whistling selections of Alice J. Shaw and the songs of Lillian Bradley were followed by "Spring" (groupings and dance), arranged by Madame Elizabetta Menzell, a clever ballerina and maitresse de ballet, who was at the height of a brilliant career in the days of Ali Baba and Niblo's Garden. The pantomimic dance executed by pupils of Madame Menzell was the "L'Apres Midi Danse Fawn" of Nigynski, as given in Paris last season and was exceedingly beautiful, with Miss Van Renssler and Miss Beatrice Steckler in the lead, and Harold Ceasre as the "fawn."

Madame Blanche Arral, French coloratura soprano, was charming, vivacious, and in excellent voice; Fanny Ward and company in Roi Cooper Mergrue's playlet, Her Only Way, by courtesy of Charles Dillingham, elicited vociferous applause from a delighted audience, as did also Nora Bayes and her capable partner, whose numbers included a satire on the turkey trot which proved to be a delicious bit of sarcasm and was well received. George Probert, appearing by courtesy of Lee Shubert, kept the audience in giggles of good humor the few moments he remained before them, with personal stories in which he humorously deplored the lack of proper discrimination on the part of the public between the actor and the character he impersonates, the truth of which he has had ample opportunity to explore during the space of time in which he has been appearing in The Lure, in the role of the cruel Paul. Miss Dorothy Hoyle, violinist, and Miss Maude Klotz, soprano, appearing by courtesy of G. Dexter Richardson, were greeted with due appreciation. Frank Coombs, fresh from making up the ladies' faces, created considerable merriment by appearing minus his collar and with rolled-up shirt sleeves, and delighted the audience with a particularly sympathetic rendition of the good old song, "Silver Threads Among the Gold." Adele Ritchie in "You'll Come Back to Me," with an accompanist of more than ordinary merit, reached the vocal climax of the day.

Many others too numerous to mention lent their efforts to the occasion. The All-Star Women's Minstrels, with Susanne Westford as interlocutor, and among whom were singled out Amy Ames, Belle Gold, Clara Thropp, Anna Boyd, Mrs. Owen Kildare, Kathlyn Jack, Virginia Pearson and others, closed the programme.

And after all is said and done, after a word of praise has been accorded those who most deserved it, two of the gems of the programme must not be forgotten: Madame Pilar Morin in a monologue entitled The Actress, in which it would seem that she ran the gamut of the emotional powers of the human voice and the art of pantomime, and Mr. Percy Hemus, the eminent American baritone, whose reading of Edgar Allan Poe's "The Raven," accompanied on the piano by Arthur Bergh, with a minstrel setting of his own composition, was something long to be remembered, wonderfully finished in phrasing and intonation.

The various numbers on the programme were gracefully announced by Marshall P. Wilder to a moderately filled house.

"GRUMPY"

A Play in Four Acts by Horace Hodges and T. Wigney Percyval. Wallack's Theater, Nov. 24. The Liebler Company, Managers.

Mr. Andrew Bullivant, "Grumpy"	Cyril Maude
Mr. Ernest Heron	Edw. Combermere
Ruddock	John Harwood
Mr. Jarvis	Montagu Love
Mr. Isaac Wolfe	Lennox Pawle
Dr. Maclaren	Hunter Nesbitt
Keble	Arthur Curtis
Merridew	James Dale
Dawson	Percival Young
Virginia Bullivant	Margery Maude
Mrs. Maclaren	Lena Halliday
Susan	Maud Andrew

Mr. Cyril Maude added materially to his reputation as an exceptionally fine character actor in the estimation of the New York public on Monday evening, when he essayed a role quite different from those of Major Bingham and Captain Barley, in a play which forms a splendid setting for a characterization of extreme interest. "Grumpy" is an inconclusive sort of name, but it is probably the most expressive that could have been chosen, as Grumpy pretty much monopolizes everything of importance in the way of characterization, plot, and sentiment. Which is not to say that the play is lacking either in plot or sentiment as those things go these days; but that the actor exercises a dominating interest by virtue of his cleverness.

In this instance he plays the part of an apparently half senile old man with a crusty exterior, but a wonderfully gentle nature and the keen wit and indomitable courage of a Sherlock Holmes. And, indeed, the authors have shrewdly torn a page out of the career of that astute snapper-up of unconsidered trifles of criminal evidence and made him the hero of an adventure quite as startling and mystifying.

The story deals with the robbery of a large uncut diamond and the detection of the thief through the consummate shrewdness of the old man. The robbery takes place in the house of Mr. Andrew Bullivant, familiarly called "Grumpy" by his granddaughter, Virginia, and his nephew, Ernest Heron. The latter is bearing the gem to his employers in London, and is about to pass the night in the house of his uncle. Seated alone in the sitting room after all have retired, he is mysteriously set upon in the dark by an unknown assailant, rendered unconscious and relieved of the valuable stone. Through a white camelia, the stem of which has been tied with a woman's hair, and with no other clue to guide him, the amusing old man, step by step, traces the perpetrator, fastens the guilt upon an unsuspected personage, and in the end makes him disgorge the gem, and so crowns the happiness of his nephew and granddaughter, who love each other.

In the usual order of things, the plot of this quite exciting romance would be permitted to command all the interest. But here the absorbing story itself becomes secondary to the very clever delineation of the principal character at the hands of Mr. Maude. He gives the audience a portraiture as unique and fascinating as that of his Captain Barley of last week in Beauty and the Barge, yet in its way as distinctive as that was from the role of Major Bingham in The Second in Command. In other words, Mr. Maude again proved himself to be an actor of exceptional charm and individuality, and those who miss seeing him will miss one of the most interesting performances of years.

The play is well staged and admirably presented, and the large audience was again and again moved to hearty demonstrations of applause in the course of the evening. Miss Margery Maude was again a strong feature of the performance by the simple charm of her personality and naturalness, and Mr. Lennox Pawle distinguished himself as usual in a small but well-characterised role. Other members of the cast who were excellent were Mr. Combermere, Mr. Love, and Miss Andrew.

The great interest manifested in the performance indicates that Mr. Maude and his company are rapidly establishing themselves in popular favor, as they richly deserve.

AT OTHER HOUSES

WEST END.—Believe Me, Xantippe, by John Frederick Ballard, is the attraction here this week. John Barrymore and Mary Young still head the cast. In the support are Alonzo Price, Henry Hull, M. Tello Webb, Herbert Russell, Teddy Le Duc, Harry Bender, Alpha Byers, and Katherine Barrymore.

ROYAL.—Ready Money, as given at the Maxine Elliott Theater last year, is the offering. This James Montgomery comedy continues to please.

GRAND OPERA HOUSE.—Richard Bennett is here with his production of Damaged Goods after a tour of the Middle West. He is supported by the same company seen with him at the Fulton Theater.

BRONX OPERA HOUSE.—The Channing Pollock dramatisation of the novel by Basil King is at this house for the second engagement in Greater New York, the first having been in Brooklyn.

PROSPECT.—Thomas E. Shea presents three plays from his repertory: Monday and to-morrow, The Whirlpool, by Henry Irving Dodge, for the first time in New York; yesterday and Friday matinee and night, The Bells; Dr. Jekyll and Mr. Hyde this evening and Saturday night.

MIRROR ANNUAL OUT JANUARY 14, 1914

(REGULAR ISSUE OF THE WEEK)

RESERVE SPACE and send Advertising Copy now. REGULAR RATES

E. M. HOLLAND DEAD

Earl M. Holland, playing in Years of Discretion, died suddenly at a hotel in Cleveland, O., last Monday morning, at the age of sixty-five. An inarticulate call on the telephone brought the hotel clerk to his room, but the famous actor was already beyond relief.

"RED CANARY" COMING

Word has leaked out along Broadway that The Red Canary, with Lina Abarbanell, is going to come to town unexpectedly, possibly within two weeks. The McKay Producing Company are handling it.

FROM "CANDY SHOP" TO CANDY MAN

Hazel Beatrice Sullivan, of The Candy Shop company, was married to Edward Joseph Chelins, a candy shop proprietor of South Chicago, at the Congress Hotel, Chicago, Nov. 4. They were classmates at the Bowen High School of Chicago, and when Miss Sullivan two years ago joined The Candy Shop company, Mr. Chelins opened a candy shop, whither the young woman went to buy some candy one day, quite by accident. The engagement followed.

"THE MISLEADING LADY"

William Harris, Jr., made his first production of the New York season last night when The Misleading Lady, by Paul Dickey and Charles Goddard, opened at the Fulton Theater. The two authors have woven their plot around a certain type of modern young woman who endeavors to attract a man for the purpoeeof trifling with him. In the leading roles are Lewis Stone and Ines Buck. The others in the cast were named in last week's issue.

"IL TROVATORE"

The Century Opera company sang Il Trovatore last week in English to well-satisfied audiences. Henri Barron, a new tenor, and Miss Lois Ewell sang the principal roles. The latter made a strong impression, both by her excellent singing and acting. This week, the eleventh of the season, will be given Massenet's opera of Thais, with Miss Ewell in the title-role.

KALISCH IN "RACHEL"

Tragedienne in Dramatization Comes to Knickerbocker on Dec. 1

Succeeding Donald Brian in The Marriage Market at the Knickerbocker Theater, New York, on Dec. 1, is Madame Bertha Kalisch in a new four-act romantic drama, entitled Rachel, written around the life of that great actress. The Marriage Market, although well into its third month in New York, opens at the Hollis Street Theater, Boston, on the same date as the first stand of a long tour.

As Rachel, Madame Kalisch will have her first opportunity on the English-speaking stage to show her ability in comedy. In her support will be a company of a hundred persons, among them being Ina Brooks, Ida Darling, Edna Archer Crawford, Perike Boroe, Nathalie Howe, Lillian Kalisch, Sidney Booth, George Hassell, Edna Fosberg, Walter Armin, Bennett Southward, George Graham, and Albert Latscha.

"Rachel" Liked in Providence

PROVIDENCE, Nov. 21 (*Special*).—After an absence of several seasons, Madame Bertha Kalisch returned to the legitimate stage at the Providence Opera House last night when she appeared in Rachel, a four-act romantic drama by Mrs. Carina Jordan. Although the piece has not yet been fully whipped into shape, the performance was a capable and entertaining one, and the triumph of Madame Kalisch was indisputable. F. C. Whitney, the producer, was present to witness the premiere of his new star.

While playing the part of the great French tragedienne, Madame Kalisch has obviously a comedy role in which she has ample opportunity to show her versatile powers. She is rather mature for the young Rachel, as the tragedienne-to-be is portrayed in the first act, but thereafter she gave us the "lightness and illusion of youth" in an admirable manner. She was most compelling in that first act when she tells of the emotions stirred within her by seeing the plays of Racine. Then, more than at any time, perhaps, she seemed the living embodiment of Rachel.

George Hassell as a ponderous, self-satisfied old actor was superb, and he won as much laughter as Madame Kalisch did applause. Sydney Booth, Edna Archer Crawford, who impersonated George Sand; Albert Latscha, and George Graham also were excellent. Mr. Whitney has had the drama staged with historical accuracy, and after some pruning and planing of the rough places, the piece should carry Madame Kalisch on to success. A. H. G.

ANDRUSS ROBBED

Albert Andruss, playing the lead in The Inner Shrine, at the Bronx Opera House this week, sustained a robbery loss at his home in Beechurst, Whitestone, L. I., on Nov. 20, aggregating several hundred dollars. Agnes Herndon (Mrs. Andruss), who was traveling with her husband, found that many pieces of family silverware had been taken.

STAGE EMPLOYES CONVENE

SEATTLE, Nov. 21 (*Special*).—The delegates of the International Alliance of Theatrical Stage Employes in attendance at the thirty-third annual convention of the American Federation of Labor, held in this city, Nov. 10-22, were as follows: Charles C. Shay, of New York, president; John J. Barry, of Boston; and Germain Quinn, of Minneapolis.

The American Federation of Musicians is represented by Joseph M. Webber, president; Owen Miller, secretary; David Kerry, of Toronto, Ont.; and Joseph Winkler, of Chicago. The billposters were represented by George Gonsales, St. Louis.

Before returning to New York, Mr. Shay will visit Vancouver, B. C., Calgary, Winnipeg, Chicago, and Buffalo.

The stage employes did not take a very active part in the big convention, as they had held their own convention last July.

B. F. MESSERVEY.

"GREAT CATHERINE"

G. B. S.'s Latest Satire Condemned by London Critics, But Applauded by Public

George Bernard Shaw's latest play, Great Catherine, described as a "thumbnail sketch of Russian court life of the eighteenth century," had its first production at the Vaudeville, London, Nov. 18. Its reception at the hands of the audience was uncommonly cordial, though the critics displayed their usual averseness to accepting anything from Shaw in good humor.

The play deals with the Empress Catherine's attempts to gain the affections of an Englishman, Captain Edstaston, who is visiting St. Petersburg. Potemkin, in his desire that Edstaston should become one of Catherine's "official lovers," carries him to the Empress' apartments, where the Captain is much embarrassed by Catherine's familiarity. He rejects her advances because he already has a fiancee and has no intention of climbing to riches and power as one of Catherine's lovers.

An amusing incident occurs when the Captain, with a British middle-class sense of decency, lectures the Empress on the joys of married life and children, advising her to relinquish her "exaggerated" way of life.

This is followed by a torture scene, when Catherine, offended by the Captain's coldness, has him trussed up so that he cannot defend himself and then tickles him in the ribs with her toes so that he rolls about in fits of uncontrollable mirth. Then follows the intervention of the Captain's fiancee. The Empress relents, and her final remark as she sees the Englishman depart is: "Oh, that I had such a man!" "For your lover, your Majesty?" ask the courtiers. "No," replies the Empress, with heavy German emphasis, "for my museum."

The play is handsomely staged, and much of its interest consists in its local color.

ACTORS' EQUITY ASSOCIATION

The last meeting of the Council, held in the secretary's office, room 605, Longacre Building, New York city, Nov. 17, the following members were present: Mr. Francis Wilson, presiding; Messrs. Charles D. Coburn, Edward Ellis, George Nash, William Courtleigh, Edwin Arden, John Westley, William Sampson, Edward Connolly, Richard A. Purdy, treasurer, and Bruce McRae.

The corresponding secretary reported the total membership 688, of which 83 are women.

The following candidates were elected to membership:

William Ingersoll.	Carl Gantvoort.
Roy La Rue.	Anna Bussert.
Hilda Englund.	Margaret Seddon.
Harriet Sterling.	Pauline Rona.
George W. Day.	Virginia Milliman.
Leslie Bingham.	Ellen Mortimer.
Joseph Byron Totten.	Austin O. Huhn.
Marie Malleroni.	Robert Peyton Carter.
Edgar Kent.	George Scott Spencer.
Robert M. Millikin.	F. A. Yeiviaston.
Maurice Robinson.	Edith Ellis.
John O. McKee.	W. H. Denny.
James Manning.	Ben Johnson.
Walter J. Connolly.	Ada Cone.

The president appointed Messrs. John Westley and Wallace Worsley on the Stock Contract Committee.

The Law Committee presented its set of rules, which were accepted.

The corresponding secretary was instructed to prepare letters to be sent to the secretary of the Managers' Association, also to all individual managers, requesting them to select a time and place where their representatives could meet a committee of this association to discuss the co-operation of the managers in the adoption of the Standard Contract, and that a copy of the said contract be sent to each manager.

A unanimous vote of thanks, moved by Mr. Coburn, was extended to the president, Mr. Francis Wilson, for his masterful handling of the general meeting, Sunday after noon, Nov. 16, and especially for his dignified suppression of the dissension which came from several persons in the house.

The corresponding secretary was instructed to write a letter to the Law Committee, asking them to investigate the probable relation of the income tax to the actor and his individual liabilities.

A letter was also ordered to be sent to Mr. Theodore Bendix for extending the services of himself and the gentlemen of his orchestra at the general meeting.

The attention of all members is earnestly attracted to the fact that the membership of the association would be immediately doubled if each member secured at least one candidate, and it is particularly requested every effort will be made to accomplish this purpose, which is so absolutely essential for the strength and future success of this organization.

BY ORDER OF THE COUNCIL,
BRUCE MCRAE, Corresponding Secretary.

On the Rialto

The otherwise salubrious climate of Philadelphia doesn't seem to agree with the artistic temperament of our friend, Will A. Page. Page has been a good deal in the limelight of late as first aid to the languishing drama, and the City of Brotherly Love has had its share of his nursing. When the Orpheum Players needed a ministering hand, Page was rushed to the bedside by fast express. He performed various feats of surgery, but before he could bring his patient out of its comatose state, the city ordered the house closed. He immediately rushed to the assistance of the Philadelphia Little Theater, amputated it of its Reicher, but soon discovered that even the heroic treatment of the transfusion of Mrs. Jay's life blood was unable to effect a cure. Now Page is again in our midst, his spirit undaunted and his eagerness to perform miracles unquenched.

♠

For some years THE MIRROR has been persistently pestered by a person in Cincinnati signing himself George Allen, who writes letters to the editor in derogation of players and occasionally varies his aberrations by heaving at the hard-working First Nighter, who has troubles enough without going to Cincinnati for others. Allen's wild lucubrations travel by direct route to the editorial waste-basket, but a recent letter of his, addressed to Burns Mantle, of the *Evening Mail*, found its way into the columns of THE MIRROR. It extolled Mr. E. H. Sothern's Hamlet and denounced the First Nighter's estimate of that of Forbes-Robertson. The letter gave offense to no one so much as to Mr. Sothern, who immediately placed himself in communication with Forbes-Robertson in order to protect himself from this meddlesome partisan. While he has been lauding Mr. Sothern to the skies, he has written insulting letters to Miss Marlowe, and several critics throughout the country are accumulating unopened communications from him.

♠

Acton Davies, dramatic editor of the New York *Evening Sun*, lost the suit last week that he brought against Edward J. Bowes to prevent him from producing Kindling, alleging that it violates his copyright on an article printed five years ago in the *Sun*.

According to the complaint, Davies wrote an article printed under the heading, "News of the Theaters," and the caption, "A Massachusetts Real Life Tragedy Which Eclipses the Plot of The Thief." It purported to be a description of a court room scene witnessed by Mr. Davies after he had been compelled to remain in a little Massachusetts town through having lost his train. This was taken up by Charles Kenyon, who is named as the author of Kindling, and made into the play. Kenyon swears he used it as he would use any ordinary news from a paper in the belief that it actually happened.

Judge Hough, who presided, held that news cannot be copyrighted, and as this pretended to be news and there was no ready way of telling it was not, the circumstances made it impossible to copyright. He maintained that while a statement of facts may be protected by copyright against piracy of the form in which they are presented, for that often has a literary value, there can be no piracy of facts. Also, he added that Davies has no redress.

The case of Wright vs. Tullis was cited, in which it had been held that the fact that the author, in order to arouse interest in a copyrighted work, said that it was a translation from a well-known foreign author, vitiated the copyright.

♠

Frank J. Wilstach is now invoking the spirit world in behalf of Sothern and Marlowe publicity, as witnesses the following communication to a friend:

"I have just received word from a friend of mine, who somehow got smuggled into heaven, which is calculated to make a gigantic hit with your intestinal tract.

"This friend of mine, whose brains are located in his bread-basket, was walking along Main Street, and when passing the Bon Ton Elite a la Mode On Dit Restaurant, discovered a typewritten placard on the plate glass window. He approached and read:

> Just arrived from Baltimore,
> OLD BLACK JOE,
> Who now presides over the
> Bivalve Bivouac.
> Give him a call.

"There was old Joe, just as in the old days: a big open range, a plain board counter, and high-back, comfortable chairs. He was asked: 'What is the latest wrinkle?'

"'The Julia Marlowe fry,' he replied.

"'How did it get the name?' he was asked.

"'Well, you see,' replied Joe, with a smile which resembled an accident to a barrel of boiling tar, 'this concoction is in the best Sothern style.'

"'Well,' said my friend, 'lead me to it.'

"So old Joe took four fine oysters, in size between a Lynnhaven and a Saddlerock, fresh from the Bingo Bayou, encased them in strips of bacon, dipped them in egg batter and then in bread crumbs, and fried brown.

"While enjoying Joe's handiwork, Will Shakespeare and Ben Jonson strolled in. 'Joe,' said Will in his best five-foot iambic blank verse manner, 'pray fix up a Julia Marlowe fry for old Ben; and as for me, ditto the order.'

"The latest from behind the beyond is that the reputation of the Bivalve Bivouac of the Bon Ton Elite a la Mode On Dit Restaurant is made, and that Old Black Joe's Julia Marlowe fry is the talk of the town."

THE USHER.

The PUBLICITY MEN

Sam Meyers is the genial man ahead of Hammerstein's Trentini Firefly company in the Middle West.

Ahead of Maude Adams is Tom Narmack. It is no sinecure to supply news that will be universal enough to appeal to the great and varied following of the dainty Frohman star, but Tom does it.

Anna Marble was in Providence this week, superintending the press announcements and so on of the new Selwyn and company production of Under Cover.

Spencer Bladdin, who spent five days booming the Carnival of Joy at the Grand Central Palace in New York, and in four days secured twenty-one notices ranging from two hundred to a thousand words each in the big metropolitan dailies, opens Dec. 3 in advance of We Are Seven.

Edward A. Weil, general press representative of the Longacre Theater, New York, and the Cort Theater, Chicago, had a fine personal write-up and a picture of his own good-looking self in a recent issue of the *Fourth Estate*. Eddie is a nephew of the late A. R. Casauran. Family trees count, even to publicity men.

All last week three life-sized diving nymphs in consistent regalia stood outside the door to William Morris's New York Theater, shivering in the wintry blasts on Broadway. There was no need of alarm, however, for the ladies are merely cut out in profile and held in position by unseen braces. A good publicity stunt that attracted considerable attention.

Press announcements of the Harry Von Tilzer production of To-Day are being distributed by Arthur J. Keller, the business-manager. Mr. Von Tilzer stands near his elbow to make sure that a story goes out with all photographs. Arthur's office is overlooking the garden back of the Von Tilzer converted private house in Forty-third Street.

Paul Schleisner, who is taking care of the publicity end of the Royal and Prospect theaters in this city, has resorted to a new method of exploiting theatricals. His notices appear in foreign language publications as well as in the hackneyed vernacular. Being a linguist, he can read most of them. When it comes to Yiddish, however, he is stumped, and has his stenographer take the Jewish papers home to her grandmother, who marks the papers. Paul clips them out by following the printer's rules.

The press representative for the newly formed producing firm of Tully and Buckland, that is soon to present Richard Walton Tully's new play, Omar, the Tentmaker, is David H. Wallace. Aside from having devoured a dictionary and thrown a thesaurus, Dave knows how to call the Rubaiyat by its first name and fully understands the practical application of its principles. There is something singularly consistent in the fact that his office is in the Fitzgerald Building. Edward Fitzgerald is the name of the man who made the standard translation of the jolly Persian's work.

The stunt supposedly pulled off by "Advance Agent Gill" in Youngstown, Ohio, in the interests of Ben-Hur, and mentioned in a recent issue, was accomplished with Gill somewhere in it and the more or less Reverend Billy Sunday very much in the foreground. It seems, however, that Gill is not representing Ben-Hur, but Sunday himself, while the interest stirred up in Johnstown, Pa.—not in Youngstown, Ohio—through the Billy Sunday stuff in connection with Ben-Hur, broke all records with the big spectacle, which, although on its third visit to Johnstown, did $1,100 more than on its first appearance and $700 more than on its second, getting three sell-outs in four performances. Mr. Sunday is a great little helper. M. H. James was the press representative who turned the Johnstown trick for Ben-Hur.

With the opening of the Fine Arts Repertory Theater in Chicago recently, the dream of Dixie Hines has come true. He handled the publicity for the Marlowe Players last year, and during one of his visits to the Western metropolis entered into negotiations with the Chicago Theater Society for a season at the Fine Arts for the Marlowe organization. Mr. Hines was finally authorized to submit to the theater a prospective repertoire company with full details. Duly authorized, he proceeded to bring B. Iden Payne from Manchester, where he was established. Dixie declares that his sole object in framing the company was to "make news," and in this he succeeded, as the Chicago papers carried "spreads" Saturday and Sunday.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The revival of Trilby was the first in years, and in the hands of the Academy Stock company it was a pronounced success last week. The play was especially selected for the reappearance of Theodore Friebus, who was formerly leading man of the company. Mr. Friebus made a splendid Svengali and received an ovation. Miss Knowles made an exceptionally fine Trilby.

HARLEM OPERA HOUSE.—Kindling, by Charles Kenyon, in which Margaret Illington starred, was the attraction last week. The kindling of the title represents the frail children brought into the slum world by improperly nourished mothers—kindling as dry as tinder and as helpless in the soul-scorching atmosphere into which they are born as withered saplings in a forest fire. Kindling is not a preachment, however, it is a plain tale from the tenements. Lotta Linthicum and Ramsey Wallace played the principal roles. The Price is this week's offering.

STOCK IN BROOKLYN

Gotham Theater to Give Up Stock Dec. 6—New Policy of House Not Announced

Theatergoers of Brooklyn received a shock during the last week when the announcement was made that the stock company now playing at Keith's Gotham Theater would be disbanded and the policy of that playhouse changed. The last stock performance will be given on Dec. 6. Poor business is given as the direct cause of the change. The Gotham has housed a stock company each season for the last eight years and has been under the management of Pauline H. Boyle for approximately five years. The new policy has not yet been announced. A Romance of the Underworld was the offering Nov. 17-22. Alfred Swenson was seen as Thomas McDermott, while Dorothea Howard portrayed Doris Elliot.

Patrons of the Crescent Theater were treated to a worthy performance of The Traveling Salesman. Leah Winslow and George Allison were seen in the principal roles and were perfectly suited to their parts. Mabel Reed, Charles Schofield, and William Evarts gave exceptionally good portrayals of their respective assignments.

The Volunteer Organist, a relic of melodramatic days, was revived by members of Keith's Greenpoint Theater Stock company. Unusual efforts were made in carrying out every detail of the production. Manager Al. Trahern procured a real pipe organ, real pews, a real altar, and real collection boxes for the production. Never before has this play been mounted so elaborately before a Brooklyn stock audience.

Members of the Grand Opera House Stock company were seen in a revival of Theodore Kramer's famous melodrama, A Desperate Chance. The Biddie brothers were well essayed by Noel Travers and William Elliot. In spite of the fact that other Brooklyn theaters are not enjoying their usual patronage, the Grand is doing almost a capacity business. J. LEROY DRUG.

CLOSING COMPANIES

The Lyceum Theater Stock company, San Diego, Cal., closed their season on Nov. 9, and it is rumored that Mr. Snow, late manager of Wonderland, will install a musical comedy stock company. Most of the artists of the Lyceum company have departed and some of those remaining are contemplating a whirl at vaudeville.

The Metropolis Theater, New York, has closed as a stock house. Carl Hunt's company is now disbanded.

The Heuck Players, Heuck's Opera House, Cincinnati, closed recently on account of poor business. It is reported that the company will go to Indianapolis and open at the Gaiety Theater there Nov. 24.

Cecil Owens's Stock company at the Amphion Theater, Brooklyn, closed on account of poor business. The company has disbanded. Popular-price vaudeville now occupies the theater, which is doing capacity business.

NEW STOCK THEATER

Grandview, a sub-division of Vancouver, now boasts of a new theater in the Alcazar; the seating capacity is 675 and the management claims that it is modern in every respect. The stage is twenty-four feet by fifty feet and the proscenium arch twenty-eight feet in width and height of twenty feet. A stock company is to hold the boards. J. Van Harlingen is the manager.

GRACE SCOTT OPENS

Grace Scott opened her stock season at the Bijou, Richmond, Va., recently. The roster is as follows: Arthur Berthelet, A. W. Jones, Dewitt Newing, Theodora Dudley, Glenn Anders, James Fielder, William Thompson, Harrison Ford, Samuel Lynch, Grace Scott.

MALLEY-DENISON COMPANY

Malley-Denison company, Fall River, Mass., presented The Turning Point, Nov. 18-22, with good success. A great improvement has taken place in the company since Mr. Kirk joined it, and business has increased. Carolyn Elberts was seen in a well acted part. Evelyn Watson made the part of Barbara seem real. Lida Kane was excellent. Lillian Niederauer made a strong impression by her excellent work. Harlan P. Briggs gave a great performance of Dr. Snicker. Hollister Pratt, the new leading man, was seen to advantage as Breckenridge. Norman Wendell gave a strong performance of Ferguson. Emmet W. Reed and J. Francis Kirk completed the cast. The Time, the Place, and the Girl, Nov. 24-29.

BAYLIES-HICKS PLAYERS

At the Bijou, Fall River, Mass., week Nov. 17-22, the Baylies-Hicks Players presented The Charity Ball with Corinne Cantwell as Ann Cruger and Victor Brown as John Van Buren. Miss Cantwell gave a fine performance and was accorded much applause. Mr. Brown's conception of the part of Van Buren was excellent. Ted Brackett was a good Dick Van Buren. Ann Singleton gave her usual good performance. George Walsh, J. Arthur O'Brien, Bert Ralph, John Daley, Maxwell Driscoll, Pearl Lytell, Maud Grafton, Violet Mahar, and Jessie Howe completed the cast. The production under the direction of Henry Hicks was given with much attention to detail. Very large attendance. The Love Route, Nov. 24-29.

CECIL SPOONER. *Kenney, N. Y.*

MISS CECIL SPOONER, whose brilliant career has been crowned with enviable success, is well known in the theatrical world as an artist who has always managed her own companies. Her ability as a writer is measured by the success of her many plays, such as One Day, The Fortunes of Betty, and My Old-Fashioned Girl. She has a splendid voice, is a clever dancer, and her emotional work is very fine, but comedy is her strong forte. Miss Spooner came East with her family, and for eight years played at her mother's theater in Brooklyn, three years at the Metropolis followed, and then she built her own theater on Southern Boulevard in the Bronx, where this untiring little star is taking a deep interest in new and budding playwrights. She reads a number of manuscripts each week, and if she finds any merit in them they are put on her list of plays to be produced later during the season. Like many other hard-working professional women, she likes outdoor sports and takes a huge delight in caring for her big farm down at New Canaan, Conn., where she spends the Summers.

The query is often made, "Why is Miss Spooner not on Broadway?" The answer is that she owns her own theater, is her own manager, selects her own productions, and loves stock.

CECIL SPOONER IN NEW PLAY

Patrons of the Cecil Spooner Theater were again given an entirely new play last week when The House of Lies was produced by Cecil Spooner and company. The story of The House of Lies runs along the same lines as Paid in Full. Although Miss Spooner had but little to do, she got a great deal out of her part. Marquita Dwight was very fine as the actress. The other roles were in competent hands. This week's offering is Alma, Where Do You Live?

DAVIS PLAYERS IN NEW PLAY

As far as Pittsburgh is concerned, success crowned Allan Davis's Gloomy Fanny, which was given its premiere by the Davis Players at the Duquesne, Nov. 17, and continued throughout the week. Thurston as Edwin Fanshaw (Gloomy Fanny) and Irene Oshier as Lisbeth Ann, shared equal honors. Splendid support was given by Helen Travers, Faith Avery, Henry Duggan, Jessie Pringle, Thomas Harris, and Dennis Harris. The Witching Hour for the first time in stock is this week's offering.

WITH THE MORISON COMPANIES

Several changes have been made in the personnel of Lindsay Morison's companies at Lynn, Mass., and Chelsea, Mass. The complete roster of the two companies is as follows: Lynn—Lynne Overman, Rose Morison, Hal De Forrest, Bella Cairns, George Wellington, James Burrows, Genevieve Blinn, Jack C. Grey, Edna Oliver, James Hayden, Winnifred Wellington, Charles Bickford, stage-manager and director. Chelsea—Isaac Dilion, Donah Benrimo, Lyman Abbe, Beatrice Bentley, Daniel Grant, Grover Hamilton, Alice Donaldson, Walter Hill, Alice Gilmore, Harold Jarrett, Jessie Hill, Paul Linton, stage-manager; Isaac Dillon, director.

Kendal Weston is the general stage director for both companies.

LOTTA LINTHICUM CLOSES

Lotta Linthicum will withdraw from the personnel of the Harlem Opera House Stock company on Dec. 6. Florence Malone will succeed Miss Linthicum, who is going to take a long needed rest.

MOROSCO PLAYERS IN "OVER NIGHT"

The Morosco Players, at the Morosco, Los Angeles, offered Over Night, Nov. 9-15. Charles Ruggles was featured, and he certainly did some very clever comedy work. Lois Meredith made her first appearance as the new ingenue of the company, succeeding Grace Valentine, and judging from her work she is a young lady of much ability and will evidently give a good account of herself in the future. Grace Valentine appeared in this cast in the role of Caroline Powers. Forest Stanley makes quite a bit of the role of the clerk in the country hotel, and Harrison Hunter's work easily stamped him as an actor of sterling qualities with decided versatility. Helen Sullivan, Florence Oberle, Lillian Elliott, and J. K. Applebee are convincing in their various roles. The class of attractions being produced at this house since it has been opened have been remarkably good, and the company is one of the ablest in the country.

TIDMARSH BACK TO FIRST LOVE

Ferdinand Tidmarsh, an original member of the American Theater Stock company, of Philadelphia, has returned to that organization after a season spent with the Malley-Denison Players, of Lawrence, Mass. Mr. Tidmarsh is also a motion picture enthusiast and is greatly pleased with his recent Summer season spent with the Lubin Company. Owing to excellent performances of many parts, ranging from the powerfully dramatic to the most amusing of comedy, the "American" patrons requested his return to Philadelphia. He has recently appeared with much success as Collingwood in The Butterfly on the Wheel, Colonel Andy Tandy in The Girl from Rector's, and Nathan in Leah the Forsaken.

JEWETT HAS NEW PLAY

To-night, the Henry Jewett Players make their second venture at the Plymouth with The Broad Highway, which Jeffrey Farnol has just made from his own novel. It is the first American performance. Mr. Jewett has reorganized his company for the play. While Jeffrey Farnol was a scene painter at the Astor, New York, Mr. Jewett was in the company, and the author read to him parts of the now famous novel. So the present production is something of a coincidence.

POLI PLAYERS, WASHINGTON

Poli's Theater, Washington, gave an imposing revival of The Right of Way with the original Klaw and Erlanger production last week. Richard Buhler, new leading man of the Poli Players, made his first appearance at the head of a Washington stock company in the role of "Beauty" Steele. Theodore Roberts, who is also a newcomer, was seen in the role of Portugais Joe.

JEFFERSON THEATER STOCK

The first appearance in Portland, Me., of Maud Gilbert, the new leading lady of the Jefferson Theater Stock, took place Nov. 24, when The Warrens of Virginia was given. It was one of the most elaborate productions ever seen on the Jefferson Theater stage. John Junior also made his first appearance as a member of the company.

STOCK NOTES

Malcom Fassett has succeeded Warren Munsell with the Northampton Players, Northampton, Mass.

Caroline Morrison has been engaged as character woman of the Broadway Stock company, Bayonne, N. J.

Margery Thompson, of Los Angeles, has been added to the personnel of the Northampton Players, Northampton, Mass.

Corliss Giles, who has been very popular as leading man at the Academy of Music, New York, has left that organization.

Edward E. Horton is the new leading man at the Little Theater, Philadelphia.

Mitchell Harris opened with the Washington Theater Stock, Detroit, Nov. 24, in Bachelors and Benedicts.

Edna Baker is to succeed Nance O'Neil as leading woman with the Broadway Stock company, Springfield, Mass., when Miss O'Neil closes.

Percy Winter is to succeed William Dashiell as director at the Broadway, Springfield, Mass.

Lillian Niederauer made her first appearance with the Malley-Denison Players, Fall River, Mass., Nov. 10.

Claudia Lucas has joined the William Grew Players, Fitchburg, Mass., as leading woman.

Luella Arnold opened as leading woman with the Chester Wallace Stock, Sharon, Pa., in East Lynne.

Welba Lestina, leading lady with the Edward Dale Lynch Players, at the Park, Manchester, N. H., closed her engagement Nov. 15.

Adah C. Sherman, recently with Poli Stock company, is doing good work in the part of Mrs. Carr in Cohen and Harris's Stop Thief company.

Dorothy West, the new ingenue of the Pitt Players, made her debut in Pittsburgh in The Lady from Oklahoma. She was formerly a leading woman in the Biograph Moving Picture Company.

J. Fred Miller, of Fall River, Mass., late manager for Wright Huntington in the West, and who has been manager of a theater at Salem, Mass., has been appointed by Manager Julius Cahn as resident manager of the Savoy Theater, this city. Mr. Miller, who has had much experience in the theatrical world, is the right man and Manager Cahn is to be congratulated in his selection.

Mr. Edgar Darrell was compelled to resign as leading man at the Bijou Theater, Atlanta, Ga., owing to a severe attack of malarial fever. He is now at his home in Cincinnati under the doctor's care.

Ottola Nesmith, leading woman of the Arvine Stock company at Lancaster, Pa., is a daughter of Captain Otto A. Nesmith, U. S. A., retired, says the *Army and Navy Journal*.

Caroline Locke made her first appearance as leading lady with the Edward Dale Lynch Players at the Park, Manchester, N. H., Nov. 17, in A Woman's Way. Joseph J. McCoy is the leading man.

Grace Bryan, who is playing at present Virginia Blair in the Eastern company of Bought and Paid For, tells us that her company will play Youngstown, O., on Thanksgiving Day, in which city she was leading lady with the Youngstown Players last Summer. She anticipates a splendid welcome and is looking forward to a joyous holiday in the Ohio city.

Evelyn Vaughan appeared in the title-role of Madame X at the Alcazar recently, when that stirring drama had its first stock presentation in San Francisco.

Irene Lorton has joined the Permanent Players, Edmonton, Alta., and was seen recently to excellent advantage in the cast of Caught in the Rain.

Mae Desmond has been engaged by Frank Keeney as leading woman of his new stock company at Keeney's new theater in Newark, N. J. Miss Desmond closed her stock engagement at the Metropolis Theater, New York city, Nov. 15, and opens in Newark Nov. 24.

Frank Fielder is in his sixth week as leading man of the Nesbitt Theater Stock company, Wilkes-Barre, Pa., under the management of Mr. A. Von Beaulieu. Mr. Fielder was leading man of the Gaiety Stock company, Hoboken, N. J., earlier in the season.

Durward Primrose has been engaged as second man and Louise Dyer as second woman of the Nesbitt Theater Stock company, Wilkes-Barre, Pa.

Bernard Thornton, who made a Broadway reputation by succeeding Harry Fox at the Winter Garden, where he appeared in two productions, is playing a stock star engagement at the Avenue Theater, Wilmington, Del. This week he is appearing in Raymond Hitchcock's original role in The Man Who Owns Broadway. Mr. Thornton succeeds Robert Connesa.

Will D. Howard succeeds Harold Claremont, who recently closed his engagement with the Thompson Woods company at Hathaway's Theater, Brockton, Mass.

Evelyn Watson, of the Malley-Denison company, Fall River, Mass., received a very handsome diamond ring from Mr. Wendell (her husband), Nov. 11, it being the eighth anniversary of their marriage.

Smith Wallace closed his engagement with the Baylies-Hicks Players, Fall River, Mass., Nov. 15, and left to join the new stock company at Perth Amboy, N. J.

Daniel Fager, late of the Omaha Theater Stock, has joined the Thompson-Woods Stock company at St. John, N. B., in the capacity of stage director, succeeding Frank Fey.

Mina Brooks, who presides at the box-office of Thompson-Woods Stock company, St. John, N. B., was the recipient of many gifts at a birthday party given in her honor.

Julia Hanchett, who was engaged for the part of Mrs. Purdy in Forty-five Minutes from Broadway, which was recently given by the Percy Haswell Stock company, Cleveland, made a distinct hit in this role.

"THE SPARTANS" IN KANSAS CITY

The opening performance of The Spartans, a new musical comedy by Lucienne Denni and George Bowles, was given last week at the Auditorium Theater in Kansas City. The farce set to music is reported to have considerable promise. This is the second joint work of these collaborators, the first being The Skylarks. The production is being made under the auspices of the Civic Alliance, members of the Ka-Cy Music and Dramatic Club appearing in the cast.

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MARTIN HARVEY COMING

English Star to Begin Canadian Tour and Visit the United States

Early in the new year Mr. Martin Harvey is to make a four months' tour of Canada with a repertory of three plays, The Only Way, The Breed of the Treshams, and A Cigarette-Maker's Romance. The plays represent three types of romantic drama and each played a large part in establishing Mr. Harvey in the front rank of his profession in England.

The distinguished actor-manager has made it known that he intends this tour to be the precursor of other trans-Atlantic journeys in which the itinerary will be enlarged so as to embrace a circuit of the United States. In these subsequent seasons Mr. Harvey hopes to bring with him some of the more characteristically modern productions with which his name has been identified in recent years. These include Maeterlinck's Pelleas and Melisande, Oedipus Rex, and Hamlet, both staged from the designs of Professor Max Reinhardt, and The Taming of the Shrew done in a "new way," devised by Mr. Harvey in conjunction with Mr. William Poel, founder of the Elizabethan Stage Society in London. The theatrical renaissance of our day has had no more enthusiastic exponent that Mr. Martin Harvey, and these several productions have contributed a notable chapter to the history of the new movement.

"HOP" TO-NIGHT

"Hop o' My Thumb," Big Drury Lane Spectacle, Comes to Manhattan

After eight weeks of active rehearsals and preparation generally, the spectacular musical extravaganza, Hop o' My Thumb, from the Drury Lane Theater, London, will be given its first presentation in this country at the Manhattan Opera House to-night.

Featured in the company will be De Wolf Hopper, who will create the role of King Mnemonica in America, the part that was successfully done abroad by Tom Graves. Associated with Mr. Hopper in the cast will be Iris Hawkins, Albert Hart, Eva Fallon, Viola Gillette, Texas Guinan, Flavia Arcaro, Smith and Austin, Rose Snow, Charles M. Hinton, Bertha Delmonte, Edna Fenton, and Edith Gordon. The De Sierries troupe of living statues was especially imported from London to appear in the production, which will also have a ballet numbering one hundred, a chorus of eighty, and forty "kiddies." Altogether, there will be more than three hundred people in the organization.

VERDICT FOR NETHERSOLE

Jury Gives Actress $32,217.32 Damages for Breach of Contract

The jury, in the suit of Olga Nethersole against the Shuberts and Liebler and Company to recover for breach of contract, returned a verdict in favor of the plaintiff, Nov. 21, to the amount of $32,217.32, which represents claim and interest.

Lady Forbes-Robertson testified in the case to the fact that English actresses are not accustomed to hunt managers but that managers seek them.

COLUMBIA GIVES "SILENT WOMAN"

Ben Jonson's famous play, The Silent Woman, was presented last week for three performances by the Philolexian Society of Columbia University, New York, as nearly as possible in the Elizabethan manner. This society has produced in previous seasons many of the old plays, thus affording students and others to form a reasonably correct impression of pieces that are seldom done upon the modern stage.

WILL OPEN NEW THEATER

Blanche Ring has been chosen to open the new Victoria Theater at Dayton, O., Nov. 26, Thanksgiving Eve. The Victoria Theater was badly demolished at the time of the flood and now a practically new playhouse has been built, which will be one of the finest in the Middle West. Men are at work nights and Sundays putting on the finishing touches to the theater, so that it will be ready in time

"RADA," POETIC TRAGEDY

In the festival to be given by the McDowell Club at the Hotel Astor, New York, on Dec. 16, will be a performance of Rada, a poetic tragedy in one act by Alfred Noyes, the English bard. It is described as "a plea for 'peace on earth, good will toward men.'" It was especially written for the club. Percy Mackaye will read a poem as a feature of the same programme.

CANADA'S MOST BEAUTIFUL THEATER

The erection of what promises to be, when completed, the most beautiful theater in Canada, has been started in Ottawa. The foundation is already built. The enterprise is headed by Ken E. Finlay, who already manages two theaters—namely, the Family Theater and Theater Francais—two of the most popular places of amusement in the Canadian capital.

FRANK SHORT AT WILLIAMS

Frank Lea Short, of the open-air players, is now rehearsing for the annual performance by the Williams College Dramatic Club, Cap and Bells. This year Niobe is to be given, and the production will be made at the Hotel Plaza on Jan. 5. Charles W. Brackett, son of Senator Brackett, will play the title-role.

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MINNIE SELIGMAN SUES

Claims That She Was Induced to Dispose of Her Stock in "To-Day" Under Misrepresentation

Papers were served last week on Harry Von Tilzer and Harold Gumm, directors of the Manuscript Producing Company, owners of To-day, the drama now playing a splendid engagement at the Forty-eighth Street Theater, alleging misrepresentation in the transfer of thirty-eight shares of stock in the incorporation. The action was begun by Minnie Seligman Bramwell, the former actress, and will come up in the Supreme Court of the State of New York under the calendar of short causes.

In the papers Miss Seligman charges that Harry Von Tilzer, as the active head of the Manuscript Producing Company, induced her to dispose of her stock for $2,000 to Harold Gumm, when he (Von Tilzer) knew that To-day would prove a hit and that her interests in the incorporation would eventually prove profitable.

The suit for the recovery of the stock was instituted by Julius Offenbach, of 52 William Street, as attorney for Miss Seligman. Nathan Vidaver, of 116 Nassau Street, is attorney for Mr. Von Tilzer.

Mr. Von Tilzer issued the following statement giving his side of the controversy:

"The day Miss Seligman's stock was purchased by Mr. Gumm, the prospects for To-day were the blackest. The advance sale was practically nil, and Miss Seligman was hawking her stock up and down Broadway. Confident that To-day possessed all the elements of a terrific success, I persuaded Mr. Gumm to buy out her interests. An extensive advertising campaign was launched, despite the fact that veteran theatrical managers advised me to quit, as I was only throwing money away, and this with mouth to mouth advertising established To-day as one of the biggest dramatic successes of the current season.

"When this was established beyond peradventure of a doubt, Miss Seligman made a proffer of the return of the money paid for the stock, and, failing in this, she has now instituted suit. It is simply a case of desire to share in the profits after failure to agree to participate in losses. Miss Seligman has absolutely no ground for her action, as will be legally shown if the case ever goes to court."

STRAND THEATER

New Playhouse in New York Leased by "Broncho Billy" Anderson of Essanay

The mystery connected with the new Strand Theater that is now in course of construction at Broadway and Forty-seventh Street, was dispelled one day last week when it was announced that G. M. Anderson, known to motion picture fans as "Broncho Billy," one of the heads of the Essanay Motion Picture Company, has leased the house for a term of years, on a sharing basis with the Mark Realty Corporation. The really important feature about the lease is the fact that the house is to be run on the dollar scale.

Last year J. J. Rosenthal, an advance man and manager, persuaded Anderson to enter the field of musical comedy production. The Anderson Gaiety Company was organized, and their first offering, The Candy Shop, given at dollar prices in the West, was highly successful.

Rosenthal has just left New York after arranging for the coming of the Anderson company with dollar attractions to the new house. The Strand is one of the largest theaters in the city. The date of opening has not yet been fixed, but every effort is being expended to light the house in the very near future.

ACTOR INJURED BY CANNON

James T. Morey, playing Frank Bragdon in Al. Rich's Brewster's Millions, was wounded by a cannon used in the third act of that play at Ann Arbor, Mich., Tuesday, Nov. 18, at the Whitney Opera House. Dr. Beiser, of Ann Arbor, was called in to dress his wounds.

NEW INCORPORATIONS

ALBANY, Nov. 21 (*Special*).—The latest newly-organized amusement companies, having an aggregate capital stock of $40,000, filed certificates of corporation with the Secretary of State last week.

McCourt Brothers, Richmond. Contracting and amusement enterprises. Capital, $10,000. Directors: Alfred G. McCourt, Arthur B. McCourt, Francis H. McCourt, 344 Eighth Street, Brooklyn.

Greenwich Amusement Company, New York city. To own and lease theaters and provide for the production of dramatic, musical, and other performances. Capital, $1,000. Directors: Louis M. Nessel, Frank B. Nicholson, Richard Clark, 235 West Twelfth Street, New York city.

Clarendon Amusement Company, Brooklyn. To produce and dispose of plays and musical productions. Capital, $20,000. Directors: Regina B. Ford, George W. Folliver, 246 East Twenty-fifth Street, Brooklyn; Harry P. Davis, Bound Brook, N. J.

American Leasing and Renting Company, New York city. To engage in the realty and construction and theatrical business. Capital, $5,000. Directors: Louis Minsky Rabin, Matthias Rabin, 111 East Houston Street, New York city.

Alexlan Holding Company, Brooklyn. To produce and tour plays and other stage attractions. Capital, $1,000. Directors: John J. O'Meara, Thomas J. Reilly, John M. Shaw, 2815 West Sixth Street, Brooklyn.

Roland West Booking Department, New York city. To produce and book theatrical and vaudeville acts; also to book and manage artists and performers. Capital, $1,000. Directors: Harry Harris, E. Knight Harris, Ralph A. Kohn, 31 Nassau Street, New York city.

The Show Corporation, New York city. To conduct amusement enterprises of various kinds. Capital, $1,000. Directors: Harold T. Edwards, T. B. Burkan, Ivan Kelso, 68 William Street, New York city.

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FROM PHILADELPHIA

"Passing Show of 1913" a Hit.
Little Theater Troubles Over.
"Mutt and Jeff" Coming.
Suffrage Benefit at Adelphi.
New Broad Has Different Attraction Each Week Lately.

PHILADELPHIA, Nov. 25 (*Special*).—There always seems to be something stirring in the Quaker City theatrical circles these days. One of the strangest sights that I have seen for a long time greeted me last Thursday when I went to hear the American premiere of Cristoforo Colombo, in which Titta Ruffo sang the leading role. In front of the Opera House were the bills announcing the wonderful cast to sing that evening, while right along side of it was another lithograph announcing that next week vaudeville would be resumed and in competition to Ruffo, Mary Garden, Carolina White and the stars of opera was a select bill of trained animals, coon shouters, aerobats and dancing dolls. All is not serene again at the Little Theater, where unfortunately Mrs. Beulah Jay is having more than her share of troubles. After the loss of Frank Belcher, Will Page now steps out and Mrs. Jay resumes her old position of business manager. John Curtis will look after the publicity, and Arthur Kaufman, stage director. This week, The Pigeon, by the New York Little Theater company, is being given.

There seems to be a tendency at the New Broad to have a change of bills regularly each week. First it started when Maude Adams's engagement in Peter Pan only lasted seven days. Than our favorite, Billie Burke, in The Amazons came last week, and her engagement was brought to an abrupt close to make way for John Drew, who is appearing in two plays, A Tyranny of Tears and The Will, but only for Thanksgiving week.

At the Forrest George M. Cohan in Broadway Jones is in his final week, while at the Garrick Robert Hilliard in The Arrvie Case is still doing a fair business.

The Passing Show of 1913 at the Lyric is by far the most elaborate musical show seen in Philadelphia.

Little Women at the Adelphi was the scene of a suffragette benefit the other night, and the theater was entirely sold out. Manager Leonard Blumberg, of the Lyric and Adelphi, posted big bills in front of his theaters last week announcing that in the future no more tickets for his theaters would be on sale at any of the ticket agencies at the various hotels. He refused to discuss whether the Shuberts had broken with Ryan and James, who control the biggest ticket agencies here. By telephonic communication it was found that fifth-row seats for either of the Shubert Theater attractions could be secured from Ryan's without difficulty, so the meaning of the announcements remains a mystery.

Paderewski, the world-famed pianist, gave his first recital in Philadelphia in seven years last week at the Academy, and the place was packed from pit to dome. His reception was cordial to a most marked degree.

At the Walnut next week Mutt and Jeff, after a prolonged absence, are coming back in a new sketch, In Panama. J. SOLIS COHEN, Jr.

FROM BOSTON

H. D. C. to Give "Let's Get Married."
"Stop Thief" a Popular Hit.
Fevrier's "Monna Vanna" Dec. 5.
"Broad Highway" To-Night.
Income Tax Felt by "Whip"
And "Bought and Paid For" Co.'s.

BOSTON, Nov. 25 (*Special*).—The fifth season of the Boston opera began last night, with The Jewels of the Madonna. Margarita D'Alvarez and Mario Ancona made their first appearance here. Two other singers new to Boston are Lucien Muratore and Paolo Ludikar, who will appear in Faust on Wednesday, while on Friday, in Tosca, we shall hear the brilliant young newcomer, Giovanni Martinelli. The first American performance of Ferrier's Monna Vanna will take place Dec. 5. The Opera House announces a complete production of Die Meistersingers, to begin at 5 in the afternoon, with an intermission for dinner.

The demand for seats for Maude Adams's single week at the Hollis was so tremendous that four matinees were given. Nazimova in Bella Donna replaced Peter Pan last night.

To-night the Henry Jewett Players make their second venture at the Plymouth, with The Broad Highway, which Jeffrey Farnol has just made from his own novel.

Donald Meek, as the innkeeper in Monte Cristo at the Castle Square, offered another of his excellent impersonations. The old play proved very popular. This week Mr. Craig is offering The Traveling Salesman, and next week The Little Minister, which offers an excellent part for the new leading woman, Doris Olesen.

The Fight, at the Tremont, remains good melodrama, even in the revised version. Margaret Wycherly and William McVay are the best of a remarkably good all-around cast. Senator Woodford has been changed for the Boston engagement to Edward Woodford. "a Washington lobbyist," probably in deference to our mayor's sensitiveness; for his honor will have no trifling with official dignity. Last year he insisted that "the Mayor" in Get-Rich-Quick Wallingford be given another title.

Stop Thief has caught on at the Park, and will remain for sometime.

This is the final week of The Honeymoon Express at the Shubert. Turandot will follow. Also next week, Damaged Goods at the Tremont. A Good Little Devil is soon to come to the Tremont. This is also the last week of Bought and Paid For at the Majestic. Grace George in a new play by Avery Hopwood, Miss Jenny O'Jones, next week. The Lady of the Slipper at the Colonial and The Whip at the Boston hold over indefinitely.

The Toy Theater's production of Shaw's Dark Lady of the Sonnets, Nov. 17, was the first in Boston. Mr. Pichel did Shakespeare excellently.

Thursday, Nov. 20, the Boston Press Club gave a dinner and entertainment. The guests included several members of The Honeymoon Express, Stop Thief, and Lady of the Slipper companies. Al. Jolson, Ann Wheaton, Ray Samuels, Donald McDonald, and Earl Benham from the Shubert, and James Marlow, of the Stop Thief company, furnished the programme.

The income tax has begun to make itself felt among theatrical folk here. William A. Brady served notice on his The Whip and Bought and Paid For companies last week that all getting over sixty would miss one per cent., and protests were in vain.

The Boston Opera House has adopted the European custom showing a good-sized model of the auditorium in the foyer, for the benefit of subscribers. The model shows each seat in the house, with its number.

The Woman's Municipal League and the Suffolk District Medical Society have taken steps to officially welcome Damaged Goods at the Tremont next week.

Let's Get Married, by Emmet L. Beach, will be the annual Fall production of the Harvard Dramatic Club.

Donald Brian in The Marriage Market will follow Nazimova at the Hollis.

Gordon's Olympia in Scollay Square, was opened last week. It is probably the largest and handsomest pictures-and-vaudeville house in the country. It holds nearly three thousand, cost half a million, and was designed by Charles Blakall, the architect of the Colonial, Wilbur, Cort and Plymouth. The new house occupies the site of one of Boston's old institutions, Austin and Stone's Museum.

FORREST ISLARD

FROM CHICAGO

"Independent Means" by S. Houghton Has Premiere.
"The Traffic" at Joe Howard's.
Fourth Season of Opera Opens.
Fritzi Scheff at Majestic
Scores of Plays Prospering.

MIRROR BUREAU, SUITE 61,
GRAND OPERA HOUSE BUILDING.

CHICAGO, Nov. 25 (*Special*). — Grand opera opens this week in "a blaze of glory"—a favorite way opera has of opening. It is the fourth season of the Chicago Grand Opera company at the Auditorium Theater. It is unique in the history of opera in this country, for it is the first time that a musical conductor has also occupied the job of impresario. Cleofonte Campanini is the man. He not only selects singers and operas and conducts rehearsals, but he also conducts a number of the performances. The business part of the opera is, as before, in the able hands of Bernhard Ulrich, who is also manager of the Auditorium in Chicago, the Metropolitan in Philadelphia, and the Lyric in Baltimore. Some job? Yes, but there is some man to fill it. The prospects are glittering, for among the luminaries are: Mary Garden, Carolina White, Ruffo, Muratore, and others who are known from Paris to 'Frisco and beyond. The first week's repertoire is:

Monday night—Tosca, with Mary Garden in the name role.
Tuesday night—La Gioconda, with Carolina White in the title-part.
Wednesday night—Massenet's Don Quichotte, for the first time in Chicago.
Thursday matinee—Madame Butterfly, with Alice Zeppilli as Butterfly.
Thursday night—Die Walkuere.
Saturday matinee—Aida.
Saturday night—Natoma, with Victor Herbert, the composer, conducting.

Theatrically, a large menu is offered for Thanksgiving week. At Joe Howard's we have The Traffic, by Rachel Marshall, a new anti-vice, white-slave exposing drama. Joe Howard seems to be doing real things at his attractive theater, but we hope his latest offering doesn't deal too hard with the district some blocks south. The poor people down that way are having enough to contend with lost at present with several nutty reform leagues running loose.

To that shrine of mirth, the American Music Hall, comes High Jinks by Otto Hauerbach and Rudolph Friml. Heading the cast are Elisabeth Murray and Tom Lewis.

Two interesting plays go on at the Blackstone —The Younger Generation by Stanley Houghton, and Barrie's Half An Hour. In the casts are: Martha Hedman, H. E. Herbert, Nigel Barry, Stanley Drewitt, Rose Beaudet, Kathleen MacPherson, Rex McDougal, Ernest Lawford, and Ida Waterman.

Another Stanley Houghton play—Independent Means—will have its first presentation in America at the Fine Arts. It will be followed by Shaw's Press Cuttings—the livest fares seen in these parts in many a day.

Fritzi Scheff is the Majestic's headliner. The Castles have been such a hit at the Palace that ther will remain for another week, educating the public to the latest dances.

The other attractions are:
Cort—A Modern Girl.
Garrick—William Hodge in The Road to Happiness.
Grand Opera House—Raymond Hitchcock in The Beauty Shop.
Illinois—Oh! Oh! Delphine.
La Salle—A Trip to Washington.
Little Theater—A Night With Columbine.
Olympic—Way Down East.
Powers—A Good Little Devil.
Princess—Doris Keane in Romance.
Studebaker—Emma Trentini in The Firefly.
Imperial—Where the Trail Divides.
Victoria—Mutt and Jeff.
National—The Common Law.
Colonial—Grace Van Studdiford.
Columbia—Bowery Burlesquers.
Folly—Ben Welch.
McVicker's—Cheyenne Days.

LITTELL MCCLUNG.

FROM BALTIMORE

Good Bills at Baltimore Houses.
John Drew at Ford's.
Sothern-Marlowe Make Way for
George Arliss at Academy.
Poli Players in "Mrs. Wiggs."
Mary Garden in "Tosca."

BALTIMORE, Nov. 25 (*Special*)—Some of the largest business of the season was registered by the Baltimore playhouses during the week just passed, which was in many respects the most important of the season thus far. Sothern and Marlowe, who occupied the Academy, have always attracted huge audiences here, but their business this year passed all records, the audiences filling the immense Academy to its utmost capacity at every performance. Mr. John Drew, who occupied Ford's, made his first appearance in Baltimore in twelve years, and he likewise attracted the largest and most brilliant audiences which have been seen in any local playhouse this season.

After considerable delays and many postponements, due primarily to its great success in Boston last season, the long-awaited engagement of Louis N. Parker's historical romance, Disraeli, became a reality this week, when George Arliss opened a week's engagement at th Academy on Nov. 24. A heavy advance sale indicates that business will be up to the standard deserved by this altogether admirable performance. Dec. 1, Milestones.

Maurice Maeterlinck's exquisite fantasy, The Blue Bird, began a week's engagement at Ford's on Nov. 24 to a well-filled house. This is the

The Poli Players scored another success last week in the production of Mrs. Wiggs of the Cabbage Patch at the Auditorium. This week they present The Third Degree, which is the style of play in which they are decidedly at their best. It should prove one of the most satisfying offerings of the season. Business continues good.

Valeska Suratt is heading the bill at the Marvland this week.

The Messrs. Ford state that on Dec. 15 David Belasco will present Frances Starr in Henri Bernstein's The Secret at their house, after which it will immediately be taken to the Belasco Theater.

Tunis Dean was the guest of the Sotherns at their Baltimore home several times during the past week. They gave three or four small dinners, the guests including Mr. Dean, Major and Mrs. W. E. McCann, John Drew, Mary Boland, and Laura Hope Crews.

The Spendthrift is receiving its first production at popular prices this week at the Colonial, where it opened on Monday to the usual capacity house.

For the third performance of the season, the Chicago Opera company presented Puccini's Tosca, with the incomparable Mary Garden in the title-role. A splendid house greeted her, and there was no mistaking the ardor of its reception. She is a great favorite in Baltimore, and her presence in the cast always attracts the largest audiences of the season. The supporting cast was hardly up to the standard of the Chicago Opera company.

The New York Philharmonic Orchestra gave the first concert of its season at the Lyric on Nov. 24 to a large and enthusiastic audience. The programme was confined to numbers of Beethoven and Wagner. I. BARTON KEMP.

FROM WASHINGTON

"Blue Bird" at Belasco Dec. 1.
Premiere of "The Warning."
"The Shepherd King" at Poli's.
Cosmo Hamilton Gives Lecture.
"The Country Parson" Nov. 28, to Help Pay Church Debt.

WASHINGTON, Nov. 25 (*Special*)—One of the biggest crowds of the season so far was seen throughout the week at the National Theater, where the Follies of 1913 was a striking success. The current week's bill is The Sunshine Girl, with Julia Sanderson and Joseph Cawthorn and the original company that scored a success for this bright musical comedy on its premiere in this city a year ago. Sunday afternoon and night, Nov. 23, Sousa and his Band attracted two large audiences. Billie Burke comes for the week of Dec. 1 in The Land of Promise, a new comedy by Somerset Maugham.

Admirably presented and strongly acted by Richard Bennett and a supporting company made Damaged Goods very impressive. The past week at the Columbia was a public hearing in a week's engagement and the public responded to a very large extent. Denman Thompson's The Old Homestead, a play dear to millions, is the current week's splendid Thanksgiving offering. Sunday night, Nov. 23, Mrs. Pankhurst, the militant suffragette, lectured.

The Blindness of Virtue was presented by an excellent company of English players under William Morris's management and drew excellent audiences to the Belasco during the week's engagement. A broken week at this house presents for the first four performances Anna Pavlowa, supreme in her terpsichorean art, and her own company of selected artists, including M. M. Novikoff and two other principal male dancers, and Zalitch, with complete symphony orchestra under Theodore Stein's direction. Blue Bird is the announcement for the week of Dec. 1.

The Poli Stock company's current week's offering is Wright Lorimer's biblical drama, The Shepherd King, with Richard Buhler in the important role of David. Theodore Roberts remains for a second week for a leading part in this presentation, which is claimed to be the most elaborate ever attempted by a stock company.

Robert Lonz, for a long time Chase's treasurer, has been advanced to the important post of assistant-manager of B. F. Keith's Theater. Mr. Lonz's chief assistant, John Chevalier, has been moved into the box-office command, and other promotions resulted.

The Warning, a new play by William Anthony McGuire and Mabel Kneiahtly, under Rowland and Clifford's management, a story of the Tenth Commandment, a play of purpose, was admirably presented at the Academy of Music. The play pictures the life and people of the Southwest. Rodney Ranous and Marie Nelson head an unusually good cast. The current week's offering is Mutt and Jeff in Panama. Dec. 1, The Little Lost Sister.

Bob Manchester's Crackerjacks was a success at the Gayety during the past week. Vanity Fair is the present week's bill.

Keith's is always crowded, and will during the current week give recognition to a strong actor. Burton Churchill, formerly the Brutus in William Faversham's presentation of Julius Cæsar, who presents a capital one-act play, entitled There Were Actors Then, with a company of five principals in William H. Turner, Ralph Remley, Genevieve Cliffe, Marie Lauro, and a number of supernumaries.

Cosmo Hamilton, author of The Blindness of Virtue, lectured at the Belasco during the week on the subject, "The Telling of Sex Truths to Children."

Robert Downing's play, The Country Parson,

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with Mr. Downing in the leading role, will be given Nov. 28, 29, at Masonic Temple, to help pay a church debt. Mr. Downing for the past few years has been widely known to the public as an actor-evangelist.

It is reported that the Bienfeld Follies will be sent to London for an indefinite engagement next Spring.

Ralph Graves, formerly dramatic editor of the Washington Post, is doing some special writing for Richard Bennett and the play, Damaged Goods.

The Philharmonic Society, of New York, opened (its third) season in Washington under the leadership of Joseph Stransky, at the National Theater. JOHN T. WARNE.

FROM LOS ANGELES

LOS ANGELES, Nov. 25 (*Special*).—The Morosco Players (Fered Over Night ?...) before large audiences.

The Quaker Girl Nov. 9-15 was in its fourth week's run at the Burbank, with no great a demand for seats that it is difficult to predict how long the piece will run. It is a clever and humorous musical play, and is most enthusiastically produced from the standpoint of actors, scenic equipment, gowns and everything else, and in this piece Selma Paley has achieved one of the biggest successes in her career.

Anna Held and her company appeared in vaudeville at the Majestic Nov. 9-15, and notwithstanding this is a $2 attraction, it is packing the house at nearly every performance. Miss Held brings with her an excellent company of clever performers.

At the Mason Nov. 10-15 The Count of Luxembourg played a week's stand. It is a dainty light opera, very tuneful, with splendid orchestration, some good dancing numbers and, in fact, many excellent bits that serve to introduce several able members of the cast. The chorus seems to have been well selected and is really a dancing and singing chorus of equal ability. Frank Moulan and Fred Walton share honors in the comedy parts, and Mildred Elaine and Maude Gray appear equally well as singers and dancers. Henry Miller in The Rainbow Nov. 17-22.

Lulu Glaser appeared at the Orpheum Nov. 10-22 and is one of the drawing cards of this week's bill.

An agreement has been signed by Mr. Oliver Morosco and G. M. Anderson, of San Francisco, whereby the Morosco Theater of this city will, in about four weeks, become the local home of Mr. Anderson's Gaiety Theater Musical Comedy company. In other words, on Dec. 7 the Gaiety company, now in San Francisco, headed by Mack and Fulton, in The Candy Shop, will be seen locally. It is a clever company producing this particular musical comedy with a decided dash, and which should be well received here.

Kitty Gordon has signed up with Mr. Morosco for special limited engagement at the Morosco Theater in the musical comedy Alma, Where Do You Live? She made her appearance in this production on Nov. 16. The Morosco company supported Miss Gordon and there were several especially enjoyed singers, among them Agnes Caine-Browne, who is very popular with local theatergoers.

The L. A. Symphony Orchestra gave its first performance of the season at the Auditorium Nov. 14. Mr. Adolf Tandler is the new musical director of the organization, succeeding Harley Hamilton. DON W. CARLTON.

BROOKLYN

Many Attractive Plays Offered to Brooklyn Theatergoers

The Doll Girl, with Richard Carle and Hattie Williams in the principal roles, pleased large audiences at the Montauk Theater Nov. 17-22. Dorothy Webb and Robert Evett won the admiration of the Montauk patrons with their clever performances. As a whole the production, backed by a good singing cast and several comedians, provided an excellent entertainment class, provided an excellent entertainment class. Next week, Joseph and His Brethren.

Patrons of the Majestic Theater took kindly to Believe Me, Xantippe, with Jack Barrymore in the principal role. This production, it is understood, proved to be one of the best drawing cards booked at the Majestic this season. Next week, The Whip.

The Inner Shrine, with Justina Wayne in the principal role, was last week's offering at Teller's Broadway Theater. The play was dramatized by Channing Pollock from a novel of the same title. This was the first appearance of the company in the Greater City, it having been on route for several weeks.

Bought and Paid For made its fourth appearance in Brooklyn during the past two seasons. This time it was offered at the DeKalb Theater, with an entirely different cast which included Frank Mills, Helen Macbeth, Marion Lord, and Francis X. Conlan.

The Spendthrift was last week's attraction at the Gaiety Theater. Elsie Gresham and Frank H. La Rue were seen in the leading roles.

J. LEROY DAVO.

KANSAS CITY

"One Woman's Life" Has Premiere—Play Was Enthusiastically Received

Little Women was the offering at the Shubert for the week of Nov. 17. Large audiences were in attendance and were most cordial in their reception of the well-known characters portrayed. Broadway Jones Nov. 23-26. When Dreams Come True Nov. 27-29.

One Woman's Life, a new play of Western life, had its premiere at the Grand Nov. 16, continuing for the week. The play proved to be one of gripping interest and a brilliant future is predicted for it. Rowland and Clifford are presenting the new piece, featuring Albert Phillips and Lelia Shaw in the leading roles. The story of the play deals with Western mining life, offering opportunity for some splendid character work. The two leads were excellently taken, while others in the cast included William T. Hayes, Millie Stevens, Eva Barnes, Edward Collins, George Darton, George Tripp, Arthur Keller, and Gracie Faust. The play was most attractively staged and well costumed. In Old Kentucky Nov. 23-29.

The Auditorium Stock went on tour the coming part of the week of Nov. 24, to allow the presentation at their theater of The Spartans, an amateur production by local talent. Lucien Denni and George Bowles are responsible for The Spartans, and the efforts won almost unlimited praise from all who witnessed the production. The production was along musical comedy lines and never perhaps have a better lot of voices been heard in a similar venture. Principal honors perhaps belong to Vesta Brizzo, Fay Ingram, Charles Cease, and David DeHaven, although the entire list of performers deserve praise. The scenery and costumes were most attractive also. The stock co. returned to the theater Nov. 23 and presented Billy for the balance of the week.

The Lyric had The Price She Paid for the week of Nov. 16, playing to very satisfactory business. The Texas Ranger Nov. 23-29.

Edward Davis in a morality playlet called The Kingdom of Destiny was the Orpheum headliner Nov. 16-22.

The Empress had John P. Wade and co. in Marse Shelby's Chicken Dinner for their topline offering Nov. 16-22.

At the Hippodrome Nov. 16-22 the usual big vaudeville bill drew large audiences. Truly Shattuck was the star of the programme and lived up to all expectations.

The Gayety Girls held the boards at the Gayety Nov. 16-22, opening to two big Sunday audiences. Rose Sydell's London Belles Nov. 23-29.

The Willis Wood had the Parisian Beauties for the week of Nov. 16, playing to very satisfactory business. Honey Girls Nov. 23-29.

The Globe opened the week of Nov. 16 to the usual big Sunday crowds. An unusually strong bill pleased immensely.

D. KENDT CAMPBELL.

SAN FRANCISCO

Julian Eltinge opened at the Columbia Nov. 16-22 in The Fascinating Widow, with which he made such a success last year. He was greeted by a big house which was pleased and startled at his rich gowns and perfect impersonations.

The Alcazar did a very big business with Madame X, and on Nov. 17 offered Man and Superman to a capacity house. This performance was given for the benefit of the Old People's Home. Miss Vaughan and Bert Lytell are the stars. Jimmy Valentine this week.

At the Cort The Merry Countess opened Nov. 16 to good house. It ran for a week only, after which Robert Mantell came for two weeks.

The Gaiety is still running The Candy Shop, it having played to capacity for fifty performances.

The Orpheum had an excellent bill week ending Nov. 23, including Joe Welch, Harry Fox, Allen Beach Yaw, Genaro and Bailey, and George Roland co.

The Empress had good vaudeville week ending Nov. 22.

Pantages, with A Night in Hawaii; the Wigwam, and the Republic did well week ending Nov. 23.

The cabaret show has caught on here and everything and everybody is cabaret mad.

James Magrath, the veteran vaudeville comedian, was attacked by eight men Nov. 11 while escorting home one of his chorus girls. His injuries may prove fatal.

Paul Steindorf and W. P. Rochester, leader and manager, respectively, of American School of Opera here, presented their students in Il Trovatore and The Lovely Galatea Nov. 18, at the German House. The audience was well pleased by the production, the students having shown the result of fine instruction.

Henry Miller, who has ended his engagement at the Columbia, promises to have an all-star stock co. here in 1915 for the Exposition, to stay six months, giving new plays. He hopes to make arrangements with Gottlob and Marx to that end.

Nov. 14, matinee, The Players Club gave The Pigeon very artistically, and it hopes to continue giving successful plays during the Winter.

Madame Schumann-Heink sang for the children Nov. 18 and was crowned with a laurel wreath, and in turn she has remembered the two children that presented the wreath by sending to one a ring and purse and to the other a ring and pencil. She gave her last concert at the Cort to big house Nov. 16.

Mary Ambrose, who used Kitty Gordon, is with the Gaiety co. here.

A. T. BARNETT.

SPOKANE

Large audiences Nov. 14, 15 set the seal of approval on The High Road.

Another shuffling of Spokane's theaters is due the first of the year, when the Auditorium will be opened. At that time the bookings of the Northwest Theatrical Association, which have played, in turn, at the American and the Spokane since the Auditorium fire, will go to the rebuilt theater. The lease of the Advance Amusement co., of which T. J. Noonan is manager, on the American continues, but the Spokane will be forced to make new arrangements. According to present plans, the combined vaudeville and picture bills which provided entertainment at the Spokane before they were crowded out by the Auditorium's bookings, will be restored.

Probably the most daring concern venture ever made in Spokane will occur the evening of Nov. 28 at the Armory, when Madame Melba, Jan Kubelik, Edmund Burke, M. Gabriel Lapierre, and M. Marcel Moyse, will all appear as an extra number, independent of the series of recitals given under the local direction of Mrs. H. W. Allen. It is the first time people of Spokane will have an opportunity of hearing the world's greatest artists at popular prices.

W. B. MCCREA.

ROCHESTER

The Dramatic Players presented The Littlest Rebel at the Baker Theater to big business week of Nov. 17. The Cost of High Living Nov. 24-29.

The Innocent Sinner drew large audiences at the Shubert Nov. 20-22. Dark house Nov. 17-19. Kittie McKay Nov. 24. Her Own Money Nov. 27.

Lyceum Theater, week of Nov. 17: Monday night, the Rochester Orchestra, with Putnam Griswold as soloist; Tuesday and Wednesday, Joseph Shugen in Massenet's opera, Salome; Thursday, Friday, Saturday, The Honey Bee. The Ghost Breaker Nov. 24-26. The Master Mind Nov. 27-29.

The Family is offering some of the best attractions in vaudeville and is proving very popular.

Business is good at the Temple, where good vaudeville bills are to be seen.

Sam Howe's Love Makers opened the week of Nov. 17 at the Corinthian Theater to crowded houses. The Bon Ton Girls co. Nov. 24-29.

ROBERT HOGAN.

SEATTLE

The attraction at the Metropolitan was Charlotte Walker in The Trail of the Lonesome Pine Nov. 9-15, which was presented by an efficient co. to good business.

At the Moore Ready Money Nov. 11-15 was cleverly presented by a good co. before houses averaging fair business.

The offering at the Seattle was Zaza Nov. 10-16, which was presented in an acceptable manner before houses averaging good business.

The Tivoli Theater, corner of Madison Street and First Avenue, was opened with eclat Nov. 16 with The Honeymoon Trail, which amused and entertained a capacity house. This theater was formerly known as the Star. It was lately reconstructed, after being closed for many months, and the interior has been very much improved. The seating capacity is about 1,000. The theater is advantageously located. Keating and Flood Co. are the lessees.

BENJAMIN F. MESSERVEY.

SAN DIEGO

The Count of Luxembourg was the attraction at the Spreckels Nov. 9, 10, and gave general satisfaction to fairly well-filled houses.

William Faversham in Julius Cæsar at the Spreckels on Nov. 10, 11. Mr. Faversham was tendered a luncheon at the Hotel Del Coronado during his stay in the city.

The Tivoli Opera co. in a repertoire of operas opened with The Chimes of Normandy at the Spreckels Theater Nov. 12 for an engagement of five nights. Attendance and performance was satisfactory.

Anna Held and her co. of vaudeville acts was seen at the Spreckels on Nov. 17, 18.

Big Chief Myers, of the New York Giants, will forsake his baseball companions when they leave Americe for the World Tour, to return to San Diego, where the Chief always spends his Winters eating strawberries and playing local ball for pastime.

Gerard was the feature act at the Empress Nov. 10-16, and the Fourteen Whirlwind Acrobats held down the same place on the Savoy bill. Both houses are doing nice business.

The Isis Theater is offering the feature films.

Rex Hosell, of the Seliz Co., was a visitor in San Diego Nov. 11.

Wonderland has been forced to close in order to prepare the grounds and building for next season's rush.

MARIE DE BEAU CHAPMAN.

CLEVELAND

Billie Burke's play, Mind-the-Paint Girl, was the attraction at the Metropolitan last week. At the Duchess Miss Percy Haswell and co. presented A Night Off. The vaudeville bill at the Miles was very good. The Colonial had the return of Little Miss Brown. The play has many new changes. Capacity business at each performance was reported. Milestones did big business at the Opera House. Good vaudeville was the offering at the Hippodrome last week.

The Round-Up returned to the Prospect and is doing good business. The Follies of Pleasure, at the Empire, and the Dreamland Burlesquers, at the Star, are doing capacity business.

Manager Kitts, of the Star, has been home ill for several days. A. A. Comey, formerly of the *Leader*, is publicity manager of the new Theater Miles. P. C. Slocum, formerly of the Hippodrome, is now on the editorial staff of the Cleveland *Leader*.

GEORGE M. DOWNS, JR.

WINNIPEG

Walker Theater had for its attraction for week Nov. 10 The Pink Lady, which drew good houses.

The Permanent Players filled the Winnipeg all week with The Only Son. For week of Nov. 16 they played The Woman, following with The Great Divide.

Margaret Anglin came to the Walker week of Nov. 16 in Shakespearean revivals. For week of Nov. 24 The Tik Tok Man is the attraction.

The Orpheum and Empress—vaudeville—also Victoria and Strand, are playing to capacity houses.

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RICHMOND

May Irwin in Widow by Proxy Nov. 13 pleased a good house at the Academy, and George Arliss in Disraeli Nov. 17-19 gave a great performance to good business. Sousa and his band Nov. 21. Howe's Pictures Nov. 24, 25.

Grace Scott Stock co. in The Road to Yesterday Nov. 17-22 pleased good houses at the Bijou. The Virginian Nov. 24-29.

The Lyric for week Nov. 17-22 had good vaudeville.

Colonial, commencing Nov. 17-22, will inaugurate a new policy, playing ten acts a week, changing the bill Monday and Thursday.

Moving pictures at the Empire to nice houses.

W. G. NEAL.

OMAHA

Little Women was the acceptable offering at the Brandeis Nov. 13-15. The leading members of the co. met with repeated encores. The Blindness of Virtue opened a half week's engagement Nov. 16 and did fairly wll. Officer 666 Nov. 23-29. Hyams and McIntyre Nov. 27-29.

The new Taxi Girls was the bill at the Gayety and business, as usual, was excellent. This week, the Gayety Girls.

At the ever popular Orpheum The Yellow Peril, presented by Nina Morris and co., is the headliner.

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At the American the stock co. gave Sherlock Holmes. The Fortune Hunter this week.

J. RINGWALT.

LINCOLN

The Oliver had another busy week Nov. 17-22, with something doing every day. A wrestling programme was the attraction Nov. 17, the Y. M. C. A. entertainment course Nov. 18, Billy (Single) Clifford in Believe Me Nov. 19, Officer 666 Nov. 20, and The Thief Nov. 21, 22. Business has only been fair.

The Passing Parade, a very good musical tabloid, was the attraction at the Orpheum Nov. 17-19. As the season grows older the tabloids get better. Let us hope that the good work will continue. Business was very good.

The regular Orpheum bill at the Orpheum Nov. 20-22 was a good one and played to excellent business.

The Lyric played to its usual capacity business with vaudeville and pictures.

V. E. FRIEND.

EDMONTON

At the Empire Theater Muriel and Frances, billed as Just Two Girls, and Bert Levy, artist entertainer, carried off the premier honors Nov. 10-12, though John F. Conroy and his Diving Girls were put forward as headliners. Conroy and his nymphs didn't disport themselves in the water for the reason the tank could not be installed. John showed a dozen of cracked lantern slides, and delivered a brief lecture in monotone, and he and the girls posed, but the act didn't set over. Nonette, singing violiniste, was better than on previous visits. Good business. The Lee Morrison Producing co. presented What Happened to Mary? Nov. 13-15. Anne Bradley was seen in the title-role, the supporting co. being adequate.

Pantages Theater had Peter Taylor's Jungle Lions featured week of Nov. 10, and made good. Aroeoma, equilibrist, became a prime favorite. Roland Carter and co. in Vacation Days were well received; the Corvette Trio, featuring a silo of a girl, did good work, and Hetty Urma pleased in her impersonations and dances. Good business.

Lyceum Theater had the Permanent Players, headed by Grace Aylesworth and Edward Hearn, played to good business the week of Nov. 10, presenting Caught in the Rain. Irene Lorton, the latest acquisition to the co., was received with favor. The co. gave good support.

Jack Park, a Scottish comedian and impersonator, was featured at the Orpheum Theater the week of Nov. 10, and scored.

Laura Day, pianiste, and M. Edwards, formerly a member of the Permanent Players co., are being featured in evening concerts at the Hotel Selkirk.

John Hama, manager of the Bijou Theater, is making efforts to develop entertainers by putting on a series of amateur nights.

Reports from cities and towns in Alberta are that the moving picture houses are obeying the order-in-council in respect to observing the Sunday law.

The Orpheum, Empress, and Bijou theaters in Edmonton are putting on sacred concerts on Sunday nights in place of the regular features and pictures.

Charles L. Gill, manager of the Pantages Theater, entertained 200 members of the Edmonton Ad Club and their ladies at a special performance the night of Nov. 14.

Madame Yolanda Mero, Hungarian pianiste, assisted by Ethel Reese Burns, Shakespearean reader, were received with favor at a concert in McDougall Auditorium Nov. 11.

Johnny Mack, formerly of Chicago, has come to Edmonton to take over the duties of manager at the Monarch Theater. He is well known in vaudeville circles, having promoted, managed, and played many high-class acts.

CALGARY

The first concert of the Calgary Symphony Orchestra at the Sherman Grand Nov. 10 before a large and brilliant audience was a revelation to all who were privileged to attend. Max Weil, musical director, has done wonders with his forces, and Calgarians may well feel proud of possessing one of the only two similar organizations in the Dominion. Nov. 11, 12, What Happened to Mary? one of the prettiest little comedies which we have witnessed. Lawrence Brough and his London co. followed. Good business.

The Pantages bill at the Empire Nov. 10-15 was an excellent one, headed by Bothwell Browne's La Revue de la Dance. Al. H. Weston and Irene Young in A Modern Flirtation, made a big hit.

The B. and C. vaudeville bill at the Lyric for the first half of the week was not quite up to the mark, but that provided for the last half made up for it. GEORGE FORBES.

MONTREAL

The grand opera season of eight weeks opened at His Majesty's Nov. 17 with La Gioconda, with Signor Jacchia conducting. Marie Rappold, Maria Claessens, and Sezura-Tallien were in the chief roles. Butterfly was given Nov. 18, with Louise Villani in the title-role. Thais, Cavalleria, and Il Barotto di Busanna the rest of the week. Classical concert Nov. 19, afternoon; Kathleen Parlow as soloist.

Bunty paid a return visit—her third—to the Princess Nov. 17-22, and seemed as popular as ever. Molly Pearson was seen as Bunty. The big English success, The Glad Eye, Nov. 24-29.

Harry Tighe and co. in a college skit, Taking Things Easy, were the headliners at the Orpheum. The Merkles Sisters did a wonderful and graceful contortion act.

Le Roi, an amusing comedy of Parisian life, is the bill at the National by the French Stock. The Francais gave a large and varied bill last week.

Good films are being shown at the Grand, the Strand, and the Imperial.

The American Beauties give a good and tuneful show at the Gayety. Singing and dancing are above the ordinary.

Madame Ferrabini (Madame Jacchia), who was so popular with the grand opera co. last season, has been very ill, but is now on the mend. W. A. TREMAYNE.

BUFFALO

The Ghost Breaker, at the Star Theater, Nov. 17-22, drew good houses. The New Henrietta Nov. 24.

High Jinks, at the Teck, Nov. 17-22, captivated large audiences. Fanny's First Play Nov. 24.

Rebecca of Sunnybrook Farm, at the Majestic, Nov. 17-22, drew capacity houses at popular prices. Officer 666 Nov. 24.

At Shea's Nov. 17-22 the bill included Ethel Green, R. L. Goldberg, cartoonist, and the acrobatic Cassems, and delighted capacity houses. Harry Tighe and his Collegians Nov. 24.

James J. Corbett headed the bill at the Lyric Nov. 17-22 and drew capacity houses.

Bert Baker and his Box Toy Girls broke all records at the Lafayette Nov. 17-22 and filled the theater at every performance. Harry Hastings Nov. 24.

High Life Girls, at the Garden, Nov. 17-22, and Margie Pennetti, impersonator, drew large houses. Taylor's Tango Girls Nov. 24.

J. W. BARKER.

JERSEY CITY

Herman Timberg and a good co. came to the Majestic Theater Nov. 17-22 in Dazey's Melody to appreciative audiences. The Warning, with Rodney Ranous and Marie Nelson, Nov. 24-29. Quo Vadis Dec. 1-5.

The Academy of Music Stock co. made a hit in The Princess of Patches at the Academy Nov. 17-22 to fine business. Tony, the Bootblack, Nov. 24-29. Lost in New York Dec. 1-6.

The Last Days of Pompeii drew large crowds to the Monticello Theater Nov. 17-22.

A fine vaudeville bill at the Orpheum Theater Nov. 17-22 resulted in S. R. O. at every performance.

The Price was the play at the Gayety Theater, Hoboken, Nov. 17-22, where business is fair. Severn De Deyn, the leading man, was unable to appear, and Julian Noa took his place as Dr. Bristol. The theater was decorated with oak leaves for the Autumnal festival which was a feature of the week. Quincy Adams Sawyer Nov. 24-29. Ninety and Nine Dec. 1-5.

Beauty, Youth and Folly drew large audiences to the Empire Theater, Hoboken, Nov. 17-22, and gave the best of satisfaction. William V. Jennings is still with the co. as manager. The Trocaderos Nov. 24-29. Pride is the name of a new and very clever sketch presented by Carlyle Moore and co., and it made a genuine hit as rendered by the competent co.

Madame Sherry is put on in good style at the Broadway Theater, Bayonne, Nov. 17-22 to fair patronage. The Virginian Nov. 24-29.

Jersey City Lodge of Elks is busy preparing for the annual memorial services at the High School Auditorium Dec. 7, and its usual Christmas offering for the poor children of the city.

WALTER C. SMITH.

PROVIDENCE

The Providence Opera House opened the week with a fine Yiddish co. in repertoire. Good business prevailed. The remaining three days, Nov. 20-22, marked one of the events of the Opera House season in the presentation of Rachel by Madame Kalich and an exceptionally fine co. Under Cover 24-29.

The lovers of melodrama were out in full force during the week at the Colonial Nov. 17-22, where Life's Shop Window was on view. The Divorce Question is the Thanksgiving attraction, Nov. 24-29.

Driftwood proved one of the best offerings of the Empire season Nov. 17-22. Quincy Adams Sawyer Nov. 24-29.

The Queen of Bohemia at the Westminster Nov. 17-22. Rosey Posey Girls Nov. 24-29.

Olga Nethersole and co. was the feature of the bill at Keith's, where she presented the third act from Sapho.

Madame Gadski, Maria Gaslova, and George Harris are booked for the third Stinert concert at Infantry Hall Nov. 25.

The Players presented A Single Man at the Talma Nov. 21, with good results, for the benefit of the Sprague House Fund.

Owing to a court order, directing her presence in New York on Nov. 19, Olga Nethersole did not appear at the matinee at Keith's.

H. F. HYLAND.

FALL RIVER, MASS.

At the Savoy Julia Sanderson and a co. presented The Sunshine Girl Nov. 17 to S. R. O. A real treat. Strong co. Splendid stage settings. Best of satisfaction.

The Lester-Lonergan Players at Hathaway's, New Bedford, Mass., presented week of Nov. 17-22 Mother. The performance was unusually good and reflected great credit on the entire co. Mr. Lonergan's season so far has been the best that he has ever enjoyed in New Bedford. A Temperance Town Nov. 24-29.

At Taunton, Mass., the Mailey-Denison co. are meeting with great success. For week of Nov. 17-22 Girls was the attraction, with Blanche Shirley and James Crane in the leads, both of whom have made a host of friends by their excellent work.

J. Fred Miller, the new manager of the Savoy, has removed his goods from Salem, Mass., to this city. W. P. GRR.

SYRACUSE

At the Wieting Nov. 13, 14 a co. of merit, headed by Joseph Kilgore and Olive Wyndham, scored a success in The Modern Idea. Business good. The Innocent Sinner, with James E. Sullivan in the leading comedy role, attracted fairly Nov. 17-19. Cavalleria Rusticana Nov. 21, 22.

Damaged Goods, with Richard Bennett, interested good-sized houses at the Empire Nov. 13-15. The Honey Bee, a pleasant, unobtrusive comedy, amused audiences of good proportions Nov. 17-19.

At the Bastable Nov. 13-15 Maud Muller proved mildly amusing to mediocre attendance. Girls of the Gay White Way to good business Nov. 17-19. John W. Vogel's Minstrels finished the week Nov. 20-22.

Laddie Cliff, Edward Abeles, and Grace De Mar were the big hits of the bill at the Grand Nov. 17-22. B. A. BRIDGMAN.

ELMIRA

Sousa and his band entertained a capacity house at the Lyceum Nov. 15. Way Down East Nov. 22. Quo Vadis Nov. 22-27.

Strong bills drew capacity to the Mozart, Majestic, and Colonial Nov. 17-22. The Colonial played to the largest business in its history Nov. 15.

George W. Middleton, formerly manager of the Mozart, has assumed the management of the Grand Theater, Elmira Heights.

J. MAXWELL BEERS.

CHATTANOOGA

Fine Feathers pleased good business at the Bijou Theater Nov. 11. Edith and Mabel Taliaferro in Young Wisdom Nov. 17, 18. The Firefly Nov. 19. Eleanor Montell in The Butterfly on the Wheel Nov. 20. Little Women Nov. 21, 22. The Billy Long Stock co. in Girls pleased good business Nov. 10-15. The Man on the Box Nov. 17-22.

The Runaways pleased good business at the Majestic Theater Nov. 10-15. The Woman of To-morrow Nov. 17-22. J. A. LAWING.

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ELGIN, ILL.

Business continues good at the Grand Theater. I Should Worry, as presented by the Interstate Production co. Nov. 13-15, made a good impression here. Joseph M. Galten cast in a tabloid version of Three Twins Nov. 20-22. Vaudeville Nov. 23-26.

Moving pictures at the Temple, Orpheum, and Star. Roller skating at the Coliseum Rink. Manager Smith announces that the pictures produced by the Famous Players Film co. will be displayed at the Star Theater hereafter.

Ladies' night at the Elks' Club, Nov. 17, proved enjoyable to a large number of Elks and their families. A humorous farce, Wanted at the Smallville Woman's Club, was given by a group of young women. The annual Thanksgiving "star for members will be held Nov. 25. The date of the next ladies' night has been set for Dec. 8. W. A. ATKINS.

NEW ORLEANS

An all-star cast presented Fine Feathers at the Tulane Nov. 16-22. Taliaferro Sisters Nov. 24-29.

The White Slave was the attraction at the Crescent Nov. 16-22, with a large and competent co. interpreting this popular play to satisfactory-sized audiences during the week. Al. H. Wilson Nov. 24-30.

The French Opera co., at the French Opera House, opened Nov. 10, with Aida as the offering. The occasion proved a gala one in every respect. William Tell Nov. 14. La Boheme Nov. 12. Faust Nov. 16. The co. seems to be well balanced, and the chorus and ballet are decidedly satisfactory.

The Orpheum is holding its own with high-class attractions.

The Lafayette, at popular prices, showed motion pictures and good vaudeville.

The Hippodrome presented three photoplays and seven vaudeville acts of merit Nov. 16-23.

Emma Bunting and her excellent stock co. were seen in Little Lord Fauntleroy Nov. 16-22. The Girl From Out Yonder Nov. 24-30.

The Gannon-Pollock Stock co., at the Lyric, is giving a good account of itself. Man's Enemy was the bill Nov. 16-23, and was well presented and received. J. M. QUINTERO.

PORTLAND

Heilig Theater had Step Thief week Nov. 9-15. The Bird of Paradise followed.

At the Baker Theater The Lion and the Mouse Nov. 9-15. The following week the Baker Players presented The Grain of Dust to Portland theatergoers for the first time.

Vaudeville at the Orpheum, Pantages, and Empress was good. JOHN F. LOGAN.

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INDIANAPOLIS

The Captain Scott Pictures were seen at the Shubert Murat for the second time this season, Nov. 17-20. On the opening afternoon 600 inmates of various institutions in the city were guests of the *Star*. For the first time in her life, Mlle. Prudence Sabon, seventy-eight years old, of the Home for Aged Women, saw a motion picture exhibition. Blanche Ring in When Claudia Smiles Nov. 23, matinee and night. Mothers and Matinee Nov. 24-26. Lew Fields in All Aboard Nov. 27-29.

Excuse Me, seen here several times, again made its appearance at English's Nov. 17-19. Fiske O'Hara in In Old Dublin Nov. 20-22. The Garden of Allah Nov. 24-29. Benson Players Dec. 1-6.

Freckles drew well at the Lyceum Nov. 17-22. Jessie Mae Hall in One Day Nov. 24-26. The Rosary Nov. 27-29.

Mercedes, assisted by Mlle. Stantona at the piano, was the sensation and mystery at Keith's Nov. 17-22. Milt Collins brought down the house with his broken Scottish dialect talk on politics. The Gliding O'Meeras and Burley and Burley were heavy laugh producers.

The Lyric offered good vaudeville.

The Colonial, which opened Nov. 10 under the management of John J. Ryan, with Ed. F. Daly as manager, is attracting large audiences with weekly bills made up of three acts, a photoplay and local motion pictures, the latter proving a big hit.

Manager Hastings, of Keith's, gave his first theater party of the season to the newsboys of the city Saturday morning, Nov. 15, the regular bill being given, which was heartily enjoyed by the boys.

Meredith Nicholson, the author, was the unanimous choice for president of the newly formed Drama League of this city at the first annual business meeting last week.

Fiske O'Hara and Mrs. O'Hara were guests of Mr. and Mrs. Maurice Donnelly during the engagement of Mr. O'Hara at English's in In Old Dublin.

PEARL KIRKWOOD.

PITTSBURGH

Julia Dean in Her Own Money drew good houses at the Alvin Nov. 17-22 and was well received. Her support was very good. Gaby Deslys in The Little Parisienne followed.

The Pitt Players were seen in The Deserters at the Pitt week of Nov. 17. The noonday concerts on the Hope-Jones unit orchestra and pipe organ still continue, and soprano solos were rendered Nov. 17-22 by Freda Schuck. Mrs. Wives of the Cabbage Patch Thanksgiving week.

Years of Discretion proved quite a popular attraction at the Nixon week of Nov. 17 and was voted one of the best plays seen here this season. Kleinfeld Polling followed.

The Lyceum had The Rosary Nov. 17-22. This offering has been seen here several times, but never fails to draw good houses. The Littlest Rebel, with Mary Miles Minter, followed.

The Grand had a varied bill Nov. 17-22. Neptune's Garden was the headliner.

Billy Watson's Big Show drew capacity houses Nov. 17-22, which proved that Billy Watson has a large following among the lovers of burlesque in this city. The Crackerjacks Nov. 24-29.

Following the idea of photoplay houses in other large cities, Pittsburgh owners of some of the best houses in this city have installed pipe organs, among these being the Lyric and the Olympic.

DAN J. PACKINER.

VANCOUVER

Step Thief played a three nights' engagement at the Avenue Nov. 5-7 to good business. The Trail of the Lonesome Pine, with Charlotte Walker, Nov. 18-20. Mrs. Fiske in The High Road Nov. 21, 22. Harold Bauer Nov. 25.

At the Empress Nov. 3-8 'Way Down East was given a sumptuous production by the Lawrence co.; all of the familiar characters were played with skill and a thoroughly enjoyable performance was the result. Madame Sherry played to capacity Nov. 10-15; it was a gigantic undertaking for a dramatic stock, but the Lawrence co. was more than equal to the task. All of the musical numbers were rendered in a manner that was a revelation, and the ensemble work was well-nigh perfect.

The Fletcher co. gave us When We Were Twenty-one in excellent fashion Nov. 3-8. Rip Van Winkle was the bill Nov. 10-15. Too Much Johnson at the Alcazar Nov. 3-8 proved more than entertaining. The Price of Money, with A. Francis Lenz in the leading role, did good business Nov. 10-15.

Laura Ordway headlined at Pantages Nov. 3-8. In Mexico, a musical tabloid, was the topliner Nov. 10-15. Edna Aug proved a satisfactory feature act at the Orpheum Nov. 3-8. Leslie's Christmas held a similar position Nov. 10-15. At the Columbia small time vaudeville is holding sway.

Maude Leone has entered the Sun's popularity contest, and already is commanding a decided lead over other entries. It is to be hoped that Miss Leone will win the $5,000 house which is the first prize.

MINNIE M. RUSSELL.

ST. PAUL

The Typhoon fascinated audiences at the Metropolitan Nov. 16-22. Otis Skinner Nov. 24-29. Pasquali's Pompeii Pictures Nov. 30-Dec. 6. Anna Pavlowa Dec. 9, 10. Charlotte Walker Nov. 11-13.

Wright Huntington made a fine impression as the sheriff in In Missouri at the Shubert Nov. 16-22. Duncan Penwarden as Joe Vernon did a realistic bit of blacksmithing in the second act. Earl Lee and Mildred Booth made the most of the comedy roles of Dave and Lisbeth. The dog played his role in a manner that indicated he was brought up in histrionic environment. Lips and the Mouse Nov. 23-29. Rejuvenation of Aunt Mary Nov. 30-Dec. 6.

Orpheum acts Nov. 16-22 pleased.

Empress had good vaudeville Nov. 17-22.

The Grand began the week with the usual S. R. O. Sunday business with The Queens of Paris.

Margaret Anglin, at Minneapolis Metropolitan Dec. 1-6, will not play the Saintly City.

Alma Peterson, local singer and pupil of Mrs. Fred Snyder, made a decidedly favorable impression at the popular concert of the Symphony Orchestra (matinee) Nov. 16.

Mabel Stoughton Ingles and Doris Alair have joined the Fowler Stock co. playing at the Grand, Fargo, N. D.

Hubert Wilke, whose Lindner in The Typhoon elicited many encomiums, was one of the stellar lights of the Dorothy Morton Opera co. which played an extended engagement here during the Autumn of 1908.

JOSEPH J. PRISTER.

DENVER

The Country Boy played at the Tabor to good business Nov. 9-15, and was followed by Bought and Paid For to capacity houses Nov. 16-22. The Blindness of Virtue, in Denver for the first time and originally booked for the Broadway, Nov. 23-29.

Alice Lloyd, with a co. of entertainers including Frank Fogarty at the Broadway, Nov. 17-19, following a week rendered dark by the cancelling of The Enchantress. Little Women Nov. 24-26.

Valerie Serice in The Little Parisienne headed a good bill at the Orpheum Nov. 10-16. William Burress, with a co. of thirty in the tuneful New Song Birds, pleased well Nov. 17-22.

The Rose of the Rancho was well staged and well acted at the Denham Nov. 16-22. The success of the new theater and new co. is already assured. My Wife Nov. 23-29.

Reservations are offered for the National Grand Opera co. of Canada Feb. 16-18 at the Auditorium.

FREDERICK D. ARMSMOOR.

DETROIT

The Garrick Theater Nov. 17-22 offered the Bernard Shaw comedy, Fanny's First Play. This week, Thaw co.

The Poor Little Rich Girl Nov. 17-22 was followed by Chauncey Olcott in Shameen Dhu at the Detroit Opera House.

Servais Le Roy and co., the Belgian mastician, headed a well-balanced vaudeville programme at the Temple Theater Nov. 17-22.

At the Washington Theater Julie Herne was seen in The Fortune Hunter. Bachelory and Benedicts opens the regular repertoire season this week.

The Newlyweds and Their Baby held an open reception at the Lyceum Theater Nov. 16-22. This week, Rebecca of Sunnybrook Farm.

Lottie Mayer and her Five September Morn Diving Girls were accorded the stellar honors at Miles's Theater Nov. 17-22.

The Holden Players revived Sapho at the Avenue Theater Nov. 16-22.

Burlesque was represented in Detroit Nov. 16-22 by the Stars of Burlesque at the Cadillac Theater, and Ed. Lee Wrothe and his Ginger Girls at the Gayety.

ELTP A. MARSHI.

MINNEAPOLIS

After two seasons of waiting Otis Skinner finally brought Kismet to the Metropolitan week opening Nov. 17, where it ran to excellent business and much critical appreciation. Walker Whiteside, with Hubert Wilke and Florence Fisher prominent in his support, in The Typhoon week of Nov. 23, after which come Margaret Anglin in Shakespearean repertory, Charlotte Walker in a return engagement of The Trail of the Lonesome Pine, and Anna Pavlowa.

At the Shubert Theater the Bainbridge Stock co. presented that diverting comedy, Our Wives, one of the best offerings of the current season. Averill Harris and Jane Tyrrell were seen in the leading roles, while Louise Parsons, Frances McLeod, and Mary Bisslow played the wives. Lynn Starling, Theodore Doucet, and George Conner were the chums, and Pete Raymond completed the cast as the butler. The staging was excellent, and the production reflected credit on the director, George Le Soir. Over Night followed.

At the Orpheum George Damerel in A Knight of the Air is the headliner, although Rube Dickinson really carries away the honors. Annie Abbott headline the bill at the Miles, and "Big Jim," a bear, is given the honors at the Unique.

CARLTON W. MILES.

SALT LAKE CITY

A brilliant audience of the best people greeted The High Road Nov. 10-12 at the Salt Lake Theater. The Merry Countess Nov. 13, 14 to light business. Although this entertainment seemed to please all present, it was strongly attacked by one of the morning papers.

Robert Mantell Nov. 17-19 in Shakespearean repertoire.

Willard Mack and Marjorie Rambeau at the Utah presented The Dawn of a To-morrow week of Nov. 9 to good business.

Two Salt Lake favorites were in the cast of The New Song Birds at the Orpheum week of Nov. 9—Almora Hallam, who spent a season in comic opera stock at the Salt Palace, and Willard Andelin, who is a Utah Boy. Both were well received.

At the Empress the Seven Happy Hearn Wheelmen have been popular. The Nagtys week of Nov. 12.

C. E. JOHNSON.

OTTAWA

At the Russell, Madame Polaire and Lady Constance Stewart-Richardson and co. Nov. 17, 18, to large and fashionable audiences.

Dominion had Louise Galloway and co. in The Little Mother Nov. 17-22 as headliner. Business very good.

At the Francais The Bell Boy and special pictures Nov. 17-22 to good business.

Family had special feature Nov. 17-22. Hope and Who Will Marry Mary? to very big business.

J. H. DU BE.

HONOLULU

(Special) Nov. 10.—Hawaiian Opera House, W. D. Adams, manager. Virginia Brissac and the World's Fair Stock co. closed a very successful season at this house last week. This week they tour Maui and Hawaii, playing one

MARION DOWSETT WORTHINGTON.

week in Hilo, and upon returning, Miss Brissac, Margaret Nugent, John Wray, Howard Nugent, and Mr. and Mrs. Ferd. Munier leave for Australia, under the management of Gus Frankel, who brought from New York with him Harry Burkhardt, Geraldine O'Brien, and Emily Hathburn, who join the Brissac co., and expect to remain in Australia one year.

Consolidated Amusement Co., J. C. Cohen, manager. Monte Carter and his musical comedy co. are drawing large houses at the Bijou, with the usual run of Weberfieldian skits. Dee Loretta, the leading lady, is making a favorable impression. Carter's acting is excellent, and the male voices are exceptionally good for a show of this class. At the Empire moving pictures and vaudeville are doing a good business. Hawaii Theater, I. Scharin, manager, is drawing good houses with feature films.

Popular Theater, W. Brodbeck, manager, is getting its share of the business.

Above is pictured Marion Dowsett Worthington, who gave a concert recently at the Hawaiian Opera House, Honolulu. She possesses a mezzo-soprano voice of great richness and one of the pleasant features of the concert were her encores to which she played her own accompaniment. She expects shortly to leave for the Coast and make a tour of the principal cities. The sweetness of the Hawaiian voices always impresses the tourists, and Mrs. Worthington, being born in the islands, has developed this feature of her voice and added to this has a winning personality that augurs well for her success in America.

C. D. WRIGHT.

HARTFORD

The first concert of the Hartford Philharmonic Orchestra, Robert Pruttins, leader, of this season was given at the Parsons Theater Nov. 20, and was very well attended.

Madame Nazimova, in Bella Donna, enthralled good audiences Nov. 21, 22.

A. Seymour Brown and co. in A Bachelor's Dream headed a very popular bill at Poli's for the week of Nov. 17.

At the Hartford Theater, Moffat, Lorraine and co. and Marie Lee and her Seminary Girls were featured on the vaudeville bill for the week. Since the inauguration of the exclusive service of the General Film Co. this theater is bidding for patronage chiefly because of its pictures, whereas vaudeville was formerly its best attraction.

LAWRENCE SHEPARD.

ALBANY

The Whip did a tremendous business at Harmanus Bleecker Hall Nov. 17-22. The Innocent Sinner Nov. 24-26. The Passing Show of 1913, Nov. 27-29.

The Metropolitan Grand Opera co., under the local direction of Ben Franklin, appeared at the Albany Grand Theater Nov. 18 in Tosca. The audience was large and representative.

The vaudeville bill at the Grand Nov. 17-22, except Nov. 18, proved one of the best of the season.

Manager Rhodes, of the Empire, had two excellent burlesque offerings week Nov. 17-22 in the Star and Garter and the Beauty Parade cos., both of which pleased packed houses.

Proctor's had the usual large crowds week Nov. 17-22; the leading acts were The Purple Widow, Harry First and co., and Madame Marty's Circus.

The Big Jap Dolls, Oliver's Minstrels, and Marion Solomon were the chief drawing cards at the Colonial.

G. W. HERRICK.

SAN ANTONIO

The Romance of Billy Goat Hill came to an untimely end at the Grand, as a result of a misunderstanding between the stage hands of the company and the manager. The engagement closed Nov. 3 and canceled dates of Nov. 4 and 5. Little Boy Blue Nov. 6, 7, with Vivian Wessell in the title-role, was well received with three good houses. Orpetta, very pretty, and co. splendid. Al. G. Field's Minstrels Nov. 8, 9 played to S. R. O. at all performances. Mr. Field enjoys the distinction of being the first co. this season to hang out the S. R. O. sign. The Rosary Nov. 10 drew well-filled houses. The Divorce Question Nov. 12 played to good-sized house. The treat of this month's attractions so far was James K. Hackett Nov. 13, 14 in The Grain of Dust. Mr. Hackett has been here before, but we never tire of seeing him. Capacity business at each performance. Al. H. Wilson Nov. 15-17 in A Rolling Stone was pronounced better this season than ever before, and naturally business was good with Wilson.

HAGEN F. SMITH.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Worcester, Mass., 24-26. Providence, R. I., 27-29. Pittsburg, Mass., Dec. 1. Bridgeport, Conn., 2. Waterbury 3. Meriden 4. Springfield, Mass., 5, 6.

ARLISS, George (Liebler Co.): Balto, 24-29.

AT Bay (Messrs. Shubert): N. Y. C. Oct. 1—indef.

BABY Mine (Richard Clarke): Corry, Pa., 26. Ashtabula, O., 27. North East, Pa., 28. Jamestown, N. Y., 29. Kane, Pa., Dec. 1. Johnsonburg 2. St. Marys 3. Ridgway 4. Clearfield 5. Barnesboro 6. Indiana 9. Vanderavift 10.

BABY Mine (Wm. A. Brady): Washington, Ia., 24. Davenport 27. Ft. Madison 28. Quincy, Ill., 29. Macomb Dec. 1. Galesburg 2. Princeton 3. Monmouth 4. Rock Island 5. Muscatine, Ia., 6. Moline, Ill., 7. Sterling 8. Dixon 9. La Salle 10.

BACHELOR'S Baby (E. C. Jacquith): Atlanta 24-29.

BACHELOR'S Honeymoon (A. Mayo Bradfield): Shoshone, Ida., 26. Idaho Falls 27.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Oct. 28—indef.

BELIEVE Me, Xantippe (Brady and Craig): N.Y.C. 24-29.

BEN-Hur (Klaw and Erlanger): Jacksonville, Fla., 26, 27. Macon, Ga., 28, 29.

BIRD of Paradise (Oliver Morosco): Seattle, Wash., 23-29. Tacoma Dec. 1. Victoria, B. C., Can., 2, 3. Vancouver 4-6. Everett, Wash., 7. Ellensburg 8. Walla Walla 10.

BLUE Bird (Messrs. Shubert): Balto, 24-29. Washington Dec. 1-6.

BOUGHT and Paid For (Wm. A. Brady): Boston, Mass., Oct. 13—indef.

BROADWAY Jones (Cohan and Harris): Kansas City 23-29.

BURKE, Billie (Chas. Frohman): New Haven, Conn., 26, 27. Hartford 28, 29. Washington Dec. 1-6. Richmond, Va., 8, 9. Roanoke 10.

BUTTERFLY on the Wheel (Co. B): Chillicothe, O., 26. Portsmouth 27. Wellston 28. Parkersburg, W. Va., 29. Marietta, O., Dec. 1. Athens 2. Cambridge 3. Newark 4. Ashland 5. Tiffin 6.

CLARKE, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.

COHAN, George M. (Cohan and Harris): Phila, 10-29.

COMMON Law (A. H. Woods): Chgo, Nov. 16-Dec. 6. Cinti, 7-13.

CONFESSION, The (Frank C. Rhoades): Zanesville, O., 27. Columbus Dec. 1-3. Hamilton, Ont., Can., 5, 6. Toronto 8-13.

CONSPIRACY, The (Chas. Frohman): B'klyn 24-29. N. Y. C. Dec. 1-6. Balto, 8-13.

COST of Living (Rowland and Clifford): Rochester 24-29. Pittsburg Dec. 1-6. Detroit, Mich., 8-15.

CROSMAN, Henrietta (Maurice Campbell): N.Y.C. Nov. 10—indef.

DAMAGED Goods (Richard Bennett): N.Y.C. 24-29. Boston Dec. 1-13.

DIVORCE Question (Rowland and Clifford): Prov. 24-29. N.Y.C. Dec. 1-13.

DREW, John (Chas. Frohman): Phila, 24-29. Syracuse Dec. 1. Rochester 2, 3. Buffalo 4-6. Toronto, Can., 8-13.

ESCAPE, The (Rowland and Clifford): Grand Rapids, Mich., 27-29.

ESCAPE, The (Rowland and Clifford): Peoria, Ill., 27-29. Chgo, 30-Dec. 20.

EVERYWOMAN (Henry W. Savage): Jackson, Mich., 26, 27. Ann Arbor 28, 29.

EXCUSE Me (Eastern): S. T. King): Dayton, O., 27. Springfield 28. Chgo, 30-Dec. 13.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—indef.

FANNY'S First Play: Buffalo 24-29.

FAVERSHAM, William (J. L. Gallagher): Ft. Worth 26, 27. Dallas 28, 29. Oklahoma City, Okla., Dec. 1, 2. Tulsa 3. Muskogee 4. Ft. Smith, Ark., 5. Pine Bluff 6.

FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Nov. 17—indef.

FIGHT, The (Henry B. Harris): Boston 17-29.

FINE Arts Theater Co. (B. I. Payne): Chgo, Nov. 11-Jan. 3.

FINE Feathers (E. H. Hamee): Houston, Tex., 25, 26. Galveston 27. San Antonio 28-30. Austin Dec. 1. Ft. Worth 2, 3. Dallas 4-6. Shreveport, La., 7. Vicksburg, Miss., 8. Jackson 9. Meridian 10.

FINE Feathers (Eastern: H. H. Frazee): Pontiac, Mich., 26. Ann Arbor 27. Tecumseh 28. Port Huron 29. St. Thomas, Ont., Dec. 1. Woodstock 2. Stratford 3. Guelph 4. Galt 5. Brantford 6. T. St. Catharines 8. Berlin 9. Barre 10.

FINE Feathers (Southern: H. H. Frazee): Bellefontaine, O., 26. Lima 27. Van Wert 28. St. Marys 29. Muncie, Ind., Dec. 1. Tipton 2. Wabash 3. Peru 4. Kankakee, Ill., 5. Lafayette, Ind., 6. Hammond 7. Frankfort 8. Kokomo 9. Elwood 10.

FINE Feathers (Western: W. H. Frazee): Columbus, Neb., 26. Hastings 27. McCook 28. Holdrege 29. Grand Island 30. Kearney Dec. 1. York 2. Beatrice 3. Fairbury 4. Concordia, Kan., 5. Junction City 6. Manhattan 7. Abilene 9. Salina 10.

FISKE, Mrs. (Harrison Grey Fiske): Tacoma, Wash., 26, 27. Aberdeen 28. Salem, Ore., 29. Eugene Dec. 1. Medford 2. Sacramento, Cal., 4. Oakland 5. San Francisco 8-15.

FIVE Frankforters (Messrs. Shubert): B'klyn 24-29.

FOOL There Was: Cinti, 23-29.

FORBES - Robertson (Messrs. Shubert): N.Y.C. Oct. 2—indef.

FRANKENFIELD Laura (Leon A. Gilson): Glenwood, Ia., 26. Carroll 27. Ida Grove 28. Holstein Dec. 1. Storm Lake 2. Wall Lake 3. Sac City 4. Perry 5. Marshalltown 7. Toledo 8. Traer 9. Iowa Falls 10.

FRECKLES (A. G. Delamater): Louisville 23-29.

GARDEN of Allah (Liebler Co.): Indianapolis 24-29. Grand Rapids Dec. 1-6.

GENERAL John Regan (Liebler Co.): N.Y.C. Nov. 10—indef.

GILMORE, Paul, Associate Players (W. F. De Vere): Helena, Mont., 26. Livingston 27. Big Timber 28. Billings 29. Miles City 30.

GIRL and the Stampede (Norton and Lambert): Winchester, Ky., 27. Mt. Sterling 28. Ashland 29. Ironton, O., Dec. 1.

GLAD Eye (Louis Meyer): Montreal 24-29.

GIRL of the Underworld (United Amusement Co.): Cattaraugus, N. Y., 26. Bath Dec. 2, Lawrenceville 3, Galeton, Pa., 4. Kane 5. Smithport 6. Emporium 9.

GOOD Little Devil (David Belasco): Chgo, 23-29.

GOVERNOR'S Lady (David Belasco): Milwaukee, Wis., 23-30. St. Louis Dec. 1-6.

GREAT Adventure (Messrs. Shubert): N.Y.C. Oct. 16—indef.

GREAT Divide (Primrose and McGillan): Huntington, Ind., 27. La Fayette 29. Kankakee, Ill., 30. Mattoon Dec. 3. Decatur 4.

HACKETT, Norman (Stair and Nicolai): Wilson, N. C., 26. Wilmington 27. Fayetteville 29. Florence, S. C., Dec. 1. Darlington 2. Sumter 3. Charleston 4, 5. Augusta, Ga.

HENRIETTA, The (Joseph Brooks): Buffalo 24-29.

HER Own Money (Winthrop Ames): Cleveland 24-29.

HIGHER LAW (Oscar Graham): Del Rio, Tex., 26. Sabinal 28. Hondo 29. Pearsall Dec. 1. Divine 2. Boerne 3. Comfort 4. Kerrville 5. Fredericksburg 6, 7.

HILLIARD, Robert (Klaw and Erlanger): Phila, 17-29.

HODGE, William T. (Lee Shubert): Chgo, Aug. 31—indef.

INNER Shrine (A. G. Delamater): N.Y.C. 24-29.

IN Old Kentucky: Kansas City 24-29.

IRWIN, May (Liebler Co.): Atlanta, Ga., 25, 26. Birmingham, Ala., 27. Montgomery 28. Mobile 29.

JOSEPH and His Brethren (Liebler Co.): B'klyn 24-29.

KAVICH, Bertha (F. C. Whitney): N.Y.C. Dec. 8—indef.

KISMET (Harrison Grey Fiske): St. Paul 24-29. Duluth Dec. 1, 2. Winnipeg, Man., Can., 4-6. Butte, Mont., 8, 9. Helena 10.

LAVENDER and Old Lace (United Play Co.): Syracuse, N. Y., 27-29. Prov, Dec. 1-6. B'klyn 8-13.

LION and the Mouse (Geo. H. Bubb): Lost Nation, Ia., 26. Maquoketa 27. Cascade 28. Monticello 29.

LITTLE Lost Sister (John Barnard): B'klyn 24-29. Washington Dec. 1-6.

LITTLE Miss Brown (Wm. A. Brady): Cinti, 23-29.

LITTLE Women (Wm. A. Brady): Birmingham, Ala., 24-26. Montgomery 27. Selma 28. Meridian, Miss., 29. Pensacola, Fla., Dec. 1. Mobile, Ala., 2. N. Hattiesburg, Miss., 4. Yazoo City 5. Jackson 6. New Orleans, La., 8-13.

LITTLE Women (Wm. A. Brady): Phila, Nov. 10-Dec. 20.

LITTLE Women (Wm. A. Brady): Denver, Colo., 24-29. Salt Lake City, U., Dec. 1-6. Ogden 8, 9.

LITTLE Women (Wm. A. Brady): Springfield, Ill., 27. Paris 28. Danville 29. Urbana Dec. 1. Bloomington 2. Lincoln 3. Jacksonville 4. Louisiana, Mo., 5. Hannibal 6. Quincy, Ill., 8. Keokuk, Ia., 9. Burlington 10.

LITTLEST Rebel (A. H. Woods): Pittsburgh 24-29. Toronto Dec. 1-6. Buffalo, N. Y., 8-13.

LURE, The (Messrs. Shubert): N.Y.C. Sept. 29—indef.

LURE, The (Messrs. Shubert): Chgo, Nov. 27. Greeley, Colo., 28. Colorado Springs 29. Denver 30-Dec. 7.

MAN from Home (United Play Co.): Toronto 24-29. Rochester Dec. 1-6. Lyons 8, Sodus 9, Fulton 10.

MAN Inside (David Belasco): N.Y.C. Nov. 11—indef.

MARRIAGE Game (John Cort): N.Y.C. Oct. 28—indef.

MASTER Mind (Werba and Luescher): Syracuse 24-26. Rochester 27-29.

MASTER Mind: Utica 27-29.

MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.

MILESTONES (Klaw and Erlanger): Cinti, 24-29.

MILLER, Henry (A. H. Canby): Los Angeles, Cal., 24-30. Riverside Dec. 1. Santa Ana 2. San Diego 3, 4. Pasadena 5. Redlands 6. Santa Barbara 8, 9. Ventura 10.

MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.

MISSOURI Girl (Eastern: Merle H. Norton): Caldwell, Tex., 26. Brenham 27. Giddings 28. Smithville 29. Bastrop Dec. 1.

MISSOURI Girl (Western: Norton and Rith): Prince Albert, Sask., Can., 24-26. Regina 27-29.

MODERN Girl (Messrs. Shubert): Chgo, Nov. 16—indef.

MRS. Wiggs of the Cabbage Patch (United Play Co.): Gary, Ind., 25, 26. Chgo, Ill., 27-30. Ft. Wayne, Ind., Dec. 1, 2. Kalamazoo, Mich., 3, 4. Battle Creek 5. Toledo, O., 6.

NAZIMOVA, Mme. (Chas. Frohman): Boston Nov. 24-Dec. 13.

NEARLY Married (Cohan and Harris): N.Y.C. Sept. 5—indef.

OFFICER 666 (Frank Holland): Buffalo 24-29. Cleveland Dec. 1-6. Youngstown 8-10.

OFFICER 666 (Eastern: A. S. Stern): Pottsville, Pa., 26. Wilmington, Del., 27-29. Huntingdon, Pa., Dec. 1. Chambersburg 2. Hanover 3. Hagerstown, Md., 4. Martinsburg, W. Va., 5. Cumberland 6.

OFFICER 666 (Southern: A. S. Stern): Omaha, Neb., 23-29. Topeka, Kan., 27. Manhattan 28. Wichita 29. Tulsa, Okla., 30. Henrietta Dec. 1. Muskogee 2.

OFFICER 666 (Western: A. S. Stern): Independence, Kan., 26. Topeka 27. Ottawa 28. Lawrence 29. Manhattan Dec. 1. Abilene 2. Concordia 3. Beatrice, Neb., 4. Fairbury 5. Lincoln 6. Omaha 7-9. Sioux City, Ia., 10.

OLCOTT, Chauncey (Henry Miller): Detroit, Mich., 24-29. Kalamazoo Dec. 1. Battle Creek 2. Jackson 3. Lansing 4. Grand Rapids 5. Ann Arbor 6. Niagara Falls, N. Y., 8. Syracuse 9, 10.

OLD Homestead (Frank Thompson): Washington 24-29. Newark Dec. 1-6. B'klyn, N. Y., 8-13.

OURSELVES (Messrs. Shubert): N.Y.C. Nov. 13—indef.

OUR Village Postmaster: Sheridan, Wyo., 26.

PADDEN, Sarah (United Play Co.): Waterloo, Ia., 25. Cedar Rapids 27. Iowa City 28. Clinton 29. Rock Island, Ill., 30. Mt. Pleasant, Ia., Dec. 1. West Liberty 2. Washington 3. Albia 4. Centerville 5. Des Moines 6. Kansas City, Mo., 7-13.

PATTON, W. B. (Frank B. Smith): Fairbury, Neb., 26. Beatrice 27. Tecumseh 28. Falls City 29. Trenton, Mo., Dec. 1. Chillicothe 2. Brookfield 3. Perrier 4. Macon 5. Moberly 6. Brunswick 8. Lexington 9. Warrensburg 10.

PEG o' My Heart (Co. A: Oliver Morosco): Toledo 24-29. Cleveland Dec. 1-6.

PEG o' My Heart (Co. B: Oliver Morosco): Richmond, Va., 26, 27. Lynchburg 28. Roanoke 29.

PEG o' My Heart (Co. C: Oliver Morosco): Paterson 24-26. Atlantic City 27-29.

PEG o' My Heart (Co. D: Oliver Morosco): Latrobe, Pa., 26. Newbury 27. Mt. Pleasant 28. Cornellsville 29.

PHILLIPS, Albert, and Lelia Shaw (Rowland and Clifford): Columbus 24-29. Indianapolis Dec. 1-6. Dayton, O., 7-13.

POLLY of the Circus (Weis and Mozon): San Antonio 26, 27. Victoria 28. Houston 29-Dec. 1. Galveston 2. Port Arthur 3. Beaumont 4. Jennings, La., 5. New Iberia 6. New Orleans 7-13.

POOR Little Rich Girl (Klaw and Erlanger): Toronto 24-29.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.

PRICE She Paid (Dubinsky Bros.): Slater, Mo., 27. Quincy, Ill., 30.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Oct. 9—indef.

PRODIGAL Judge (A. G. Delamater): Atlantic City, N. J., 24-26. Reading, Pa., 27. Harrisburg 28. Washington, D. C., 1-6.

PRUNELLA (Winthrop Ames): N.Y.C. Oct. 28—indef.

RANOUS, Rodney, and Marie Nelson (Rowland and Clifford): Jersey City 24-29.

READY Money (Wm. A. Brady): N.Y.C. 24-29. B'klyn Dec. 1-6.

REBECCA of Sunnybrook Farm (Leffler - Bratton): Detroit 24-29. Grand Rapids 30-Dec. 6. Toledo, O., 7-10.

ROMANCE (Chas. Dillingham): Chgo, Sept. 28-Jan. 3.

ROSARY, The (Rowland and Clifford): Dayton 25-26. Indianapolis 27-29. Cinti, 30-Dec. 6. Cleveland 8-13.

RUSSELL, Annie (Lawrence J. Anhalt): Shreveport, La., 26. Memphis, Tenn., 27, 28.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SHEA, Thos. E. (A. H. Woods): N.Y.C. 24-29. B'klyn Dec. 1-6. Prov, 8-13.

SHEPHERD of the Hills (Gaskill and MacVitty): Lincoln, Neb., 26. David City 28. Osceola 29.

SHEPHERD of the Hills (Gaskill and MacVitty): Norfolk 24-29.

SHEPHERD of the Hills (Gaskill and MacVitty): Mc-Cool, N. C., 26. Florence, S. C., 27. Camden 28. Darlington 29.

SHEPHERD of the Hills (Gaskill and MacVitty): Salt Lake City, U., 26. Provo 27. Spanishville 28.

SIS Hopkins (Western): Red Bluff, Cal., 26. Chico 27. Oroville 28. Marysville 29. Napa 30. Petaluma Dec. 1.

SIS Perkins (C. Jay Smith): Sweetwater, Tex., 26. San Angelo 27. Ballinger 28. Winters 29. Abilene 30.

SNOW White (Winthrop Ames): Boston Dec. 1-13.

SOTHERN, E. H., and Julia Marlowe: Indianapolis 24-29. Louisville 27-29. St. Louis Dec. 1-6. Burlington, Ia., 8. Davenport 9. Cedar Rapids 10.

SPENDTHRIFT (Klaw and Gazzolo): Paterson 24-29. Newark Dec. 1-6. Phila, 8-13.

SPENDTHRIFT (Woo and Lambert): E. Liverpool, O., 27. Salem 28.

SPRINGTHRIFT (Primrose and McGillan): Sterling, Ill., 26. Rockford 27. Bloomington 28. La Salle 30. Galesburg Dec. 6. Aurora 7.

SPRINTHRIFT (Marcus F. Hoefl): Balto, 24-29. Elizabeth Dec. 1-3. Trenton 4-6. Paterson 8-13.

STALLINGS, Lawrence (Henry B. Harris Est.): Chattanooga, Tenn., 26. Atlanta, Ga., 27-29. Macon Dec. 1. Augusta 2. Savannah 3. Charleston, S. C., 4. Columbia 5. Wilmington, N. C., 6. Charlotte 8. Raleigh 9. Norfolk, Va., 10.

STOP Thief (Cohan and Harris): Prince 25-Dec. 6.

STOP Thief (Cohan and Harris): Boston Nov. 17-Jan. 17.

STOP Thief (Cohan and Harris): Davenport, Ia., 26. Janesville 28. Rockford 29.

STRATFORD-on-Avon Players (F. R. Benson): Columbus, O., 24-29.

SUNBONNET Sue (Ray Bankson): Mexia, Tex., 26. Temple 27. Waco 28. Enais 29. Abilene 30.

TALIAFERRO, Mabel, and Edith (Joseph Brooks): New Orleans, La., 23-29.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 20—indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Newton, Kan., 26. Hutchinson 27. Strong 28. Iola 29.

THELMA (Henry W. Link): Minden, Neb., 26. Kearney 27. Crete 28. Lincoln 29. McCook Dec. 2. Holdrege 3. Superior 4. Mankato, Kan., 5. South Center 6.

THIEF, The (Primrose and McGillan): Manhattan, Kan., 27. Holton 29. Plattsmouth, Neb., Dec. 3. Shenandoah, Ia., 4. Clarinda 5. Creston 7.

THIEF, The (Western: Primrose and McGillan): Norfolk, Neb., 27. Blair Dec. 1. Westpoint 2. Fullerton 3. Osceola 4.

THIRD Degree (Geo. H. Bubb): Parnell, Ia., 26. Victor 28. Kellogg 29.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOWN Pool (Harry Green): Dannebrog, Neb., 26. Ord 27. Burwell 28. Greeley 29. Wolbach Dec. 1. Stromsburg 2. Rising City 3. Belgrade 4. Cedar Rapids 5. Spaulding 6. Primrose 8. Newman Grove 9. Madison 10.

UNCLE Tom's Cabin (Kibble and Martin): Cedar Rapids, Ia., 26, 27. Des Moines 28-30. Creston Dec. 1. Omaha, Neb., 2, 3. Lincoln 4, 5. St. Joseph, Mo., 6, 7. Topeka, Kan., 8. Salina 9. Hutchison 10.

UNDER Cover (A. H. Woods): Prov, 24-29. Worcester Dec. 1-3. Pittsfield 4. Springfield 5, 6. Meriden, Conn., 8.

WALDMAN, Eduard (E. E. Johnson): South Bend, Mich., 26. Elkhart 27. Dowagiac 28. Benton Harbor 29. So. Haven 30. Grand Rapids Dec. 7.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 15—indef.

WARFIELD, David (David Belasco): N.Y.C. Sept. 30—indef.

WARNER, H. B. (Maurice Campbell): Rochester, N. Y., 24-26.

WAY Down East (Wm. A. Brady): Chgo, 16-29.

WE Are Seven (Arthur Hopkins): Atlantic City, N. J., Dec. 1-6.

WHERE Is My Wandering Boy (L. B. Walter): Shippensburg, Pa., Charlestown, W. Va., 27. Brunswick, Md., 28. Berkeley Springs, W. Va., 29.

WHERE the Trail Divides (Primrose and McGillan): Ortonville, Minn., 26. Watertown, S. D., Dec. 4. Huron 5. Brookings 6. Mitchell 7. Pierre 8.

WHIP, The (Comstock and Gest): Boston Nov. 4—indef.

WHIP, The (Comstock and Gest): B'klyn 24-29.

WHITESIDE, Walker (Walter Floyd): Minneapolis 24-29. Clinton, Ia., Dec. 1. Moline, Ill., 2. Peoria 3. Aurora 4. Rockford 5. Madison, Wis., 6. Milwaukee 7-13.

WILLIAMS, Bertha (Arthur G. Alston): Gainesville, Tex., 26. Denison 27. Durant 28. Hugo 29. Paris 30.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1912—indef.

WITHIN the Law (American Play Co.): Portland, Ore., 23-29. Astoria 30. Salem Dec. 1. Roseburg 2. Grants Pass 3. Eugene 4. Corvallis 5. Albany 6. The Dalles 7. Walla Walla, Wash., 8. Pendleton, Ore., 9. Baker City 10.

WITHIN the Law (American Play Co.): St. Louis 23-29. Toledo 30-Dec. 6. Detroit 4-6. Cleveland, O., 8-13.

WITHIN the Law (Eastern: American Play Co.): Parkersburg, W. Va., 26. Wheeling 27-29. Youngstown, O., Dec. 1-3. Alliance 4. Van Wert 5. Defiance 6. Adrian, Mich., 8. Pontiac 9. Flint 10.

WITHIN the Law (Northern: American Play Co.): Kingston, Pa., 26. Plainsville 27. Oneonta 28. Albany 29. Amsterdam 30. Malone Dec. 1. Potsdam 2. Canton 3. Gouverneur 4. Carthage 5. Johnstown 6. Ft. Plain 8.

WITHIN the Law (Southern: American Play Co.): Knoxville, Tenn., 26, 27. Chattanooga 28, 29. Gadsden, Ala., Dec. 1. Anniston 2. Talladega 3. Selma 4. Montgomery 5, 6. Tuscaloosa 8. Aberdeen, Miss., 9. Jackson, Tenn., 10.

WITHIN the Law (Special: American Play Co.): Pittsfield, Mass., 26. Hartford, Conn., 27. Norwich 28. New London 29. New Haven Dec. 1-6. Bridgeport 8-10.

WITHIN the Law (Western: American Play Co.): Bucyrus, O., 26. Sandusky 27. Norwalk 28. Elyria 29. E. Liverpool Dec. 1. Steubenville 2. Waynesburg, Pa., 3. Butler 4. Uniontown 5. Connellsville 6. Punxsutawney 8. St. Mary's 9. Ridgway 10.

YEARS of Discretion (David Belasco): Cleveland 24-29.

YOUNGER Generation (Chas. Frohman): Chgo, Nov. 24-Dec. 6.

PERMANENT STOCK

(List will appear in THE MIRROR in the first issue of each month.)

TRAVELING STOCK

AUBREY (D. Otis Hitner): Johnson, Ind., 24-29.

BAIRD, Grace (J. H. Cooper): Brookfield, Mo., 23-29.

CHAUNCEY - Keiser (Fred Chauncey): Hazelton, Pa., 24-29.

CORNELL-Price (W. H. Cornell): Kittanning, Pa., 24-29. Tarentum Dec. 1-6. Rochester 8-13.

EMPIRE Stock (Ian Carroll): Northfork, W. Va., 24-29.

EWING, Gertrude (W. N. Smith): Temple, Tex., 24-Dec. 6.

GORDINIER Bros.: Abingdon, Ill., 24-30.

HAYES, Lucy M.: Scribner, Neb., 24-29. Tilden 27-29. Clearwater Dec. 1-6. Ewing 4-6. Long Pine 8-10.

HENDERSON: Centerville, Mo., 24-29.

HIMMELEIN'S Associate Players: Hagerstown, Md., 24-29.

KLARK, Gladys: Laconia, N. H., 24-29.

LA ROY (Harry La Roy): Williamson, W. Va., 24-29.

LONG, Frank E. (Frank E. Long): Whitewater, Wis., 24-29.

LYNN, Jack: Claremont, N. H., 24-29. Rutland, Vt., Dec. 1-13.

MAHER, Phil: Findlay, O., 24-29.

MARKS, May Bell: Hamilton, Ont., Can., 24-29.

MYRKLE-Harder: Cumberland, Md., 24-29.

PERRY, Augusta: Nashua, N. H., 24-29. Leominster, Mass., Dec. 1-6. Milford 8-13.

PICKERT (Willis Pickert): Mechanicsville, N. Y., 24-29. Susquehanna, Pa., Dec. 1-6.

ROBBINS, Clint and Bessie: Mankato, Minn., 23-29. Lawrence Dec. 1-7. Plainview 8-14. Madison 15-21.

SHANNON Stock (Harry Shannon): Ironton, O., 24-29. Maysville, Ky., Dec. 1-6.

SHOREY, Ernest May: Derry, N. H., 24-29.

TEMPEST Dramatic (J. L. Tennent): Windsor, Pa., 24-29. Barnesboro Dec. 1-6.

WHITNEY: Cadillac, Mich., 24-29.

WINNINGER'S, Frank, Yorties: Appleton, Wis., 24-29. Sheboygan Dec. 1-7. Green Bay 8-14.

WINNINGER Players (John G. Winninger): Wausau, Wis., 24-29. Stevens Point Dec. 1-6.

WRIGHT-Hall-Marquette Players: Rocky Ford, Col., 24-27. Snyder 28. Hamilton 29.

OPERA AND MUSIC

ADELE (New Era Producing Co.): N.Y.C. Aug. 25—indef.

ALL Aboard (Lew Fields): Louisville 24-29.

AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.

BRIAN, Donald (Chas. Frohman): N.Y.C. Sept. 29-Nov. 29. B'klyn Dec. 1-6. N.Y.C. 8-13.

CANDY Shop (Anderson Galtz Co.): Prince Oct. 13—indef.

CARLE, Richard, and Hattie Williams (Chas. Frohman): Newark 24-29. Philadelphia Dec. 1-6. Wheeling, W. Va., 8-10.

CENTURY Grand Opera (Messrs. Shubert): N.Y.C. Sept. 15—indef.

ELTINGE, Julian (A. H. Woods): Seattle, Wash., 23-Dec. 6. Everett 7. Bellingham 8. Tacoma 9. Portland, Ore., 10-13.

FINEFLY (Jack Shumacher): Pensacola, Fla., 26. Mobile, Ala., 27. Meridian, Miss., 28. Jackson 29. Natchez, Miss., 30. Vicksburg 1. Yazoo City 2. Greenwood 3. Greenville 4. Hot Springs, Ark., 5. Little Rock 6. Fort Smith 7. Muskogee, Okla., 8.

GEORGIA Minstrels (Walter McCabe): Memphis, Tenn., 24-29. Liberal 27. Multiville 28. Haviland 29-Dec. 1. Pratt 2. Cento 3. Sawyer 4. Sabetha 5. Seneca 6.

HIGH Jinks (Arthur Sheppard): Lawrence, Kan., 24-29.

HITCHCOCK, Raymond (Cohan and Harris): Chgo, Oct. 27—indef.

HONEYMOON, Runaway (Messrs. Shubert): Boston 24-29.

HYAMS, John, and Leila McIntyre (Jos. M. Gaites): New Haven, Ct., 24. Omaha, Neb., 27-29. Kansas City, Mo., Dec. 1-13.

LITTLE Boy Blue (Henry W. Savage): Lincoln, Neb., 27. Beatrice 28. Nelson, Kan., 29. Concordia Dec. 1-6. Manhattan 8-13.

LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 24—indef.

MACDONALD, Christie (Werba and Luescher): N.Y.C. Sept. 8—indef.

McFADDEN'S Flats (Jack Gilroy): Peoria, Ill., 26. Centralia 27. Pana 28. Lincoln 29. Peoria 30-Dec. 6.

McINTYRE and Heath (Frohman Corp.): St. Louis 24-29. Indianapolis Dec. 1-6. Lafayette 8. Danville 9. Bloomington, Ill., 10.

MAID of Mystery (Fred Irving): Jacksonville 24. Carlyle 25. Centralia 26. Pana 27. Lincoln 28. Peoria 29-Dec. 6.

MADCAP Duchess (N. E. Frence): N.Y.C. Nov. 11—indef.

MIDNIGHT Girl (Adolf Philipp): N.Y.C. Sept. 1—indef.

MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Boston Nov. 10—indef.

MUTT and Jeff in Panama (Al. H. Mr. Williams): Douglas, Ariz., 26. Bisbee 27. Tombstone 28. Benson 29. Tucson Dec. 1-6. Phoenix 8-13.

NEW Sensation (Arthur Hopkins): Atlantic City, N. J., 24-29.

OLCOTT, Chauncey (Henry Miller): Detroit, Mich., 24-29. Kalamazoo Dec. 1. Battle Creek 2. Jackson 3. Lansing 4. Grand Rapids 5. Ann Arbor 6. Niagara Falls, N. Y., 8. Syracuse 9, 10.

PADDEN, Sarah (United Play Co.): Waterloo, Ia., 25. Cedar Rapids 27. Iowa City 28. Clinton 29. Rock Island, Ill., 30. Mt. Pleasant, Ia., Dec. 1. West Liberty 2. Washington 3. Albia 4. Centerville 5. Des Moines 6. Kansas City, Mo., 7-13.

PEG o' My Heart (Co. A: Oliver Morosco): Toledo 24-29. Cleveland Dec. 1-6.

PEG o' My Heart (Co. B: Oliver Morosco): Richmond, Va., 26, 27. Lynchburg 28. Roanoke 29.

PEG o' My Heart (Co. C: Oliver Morosco): Paterson 24-26. Atlantic City 27-29.

PEG o' My Heart (Co. D: Oliver Morosco): Latrobe, Pa., 26. Newbury 27. Mt. Pleasant 28. Cornellsville 29.

PHILLIPS, Albert, and Lelia Shaw (Rowland and Clifford): Columbus 24-29. Indianapolis Dec. 1-6. Dayton, O., 7-13.

POLLY of the Circus (Weis and Mozon): San Antonio 26, 27. Victoria 28. Houston 29-Dec. 1. Galveston 2. Port Arthur 3. Beaumont 4. Jennings, La., 5. New Iberia 6. New Orleans 7-13.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Oct. 9—indef.

PRUNELLA (Winthrop Ames): N.Y.C. Oct. 28—indef.

RANOUS, Rodney, and Marie Nelson (Rowland and Clifford): Jersey City 24-29.

READY Money (Wm. A. Brady): N.Y.C. 24-29. B'klyn Dec. 1-6.

SHEA, Thos. E. (A. H. Woods): N.Y.C. 24-29. B'klyn Dec. 1-6. Prov, 8-13.

SHEPHERD of the Hills (Gaskill and MacVitty): Lincoln, Neb., 26. David City 28. Osceola 29.

SHEPHERD of the Hills (Gaskill and MacVitty): Norfolk 24-29.

SHEPHERD of the Hills (Gaskill and MacVitty): Mc-Cool, N. C., 26. Florence, S. C., 27. Camden 28. Darlington 29.

SHEPHERD of the Hills (Gaskill and MacVitty): Salt Lake City, U., 26. Provo 27. Spanishville 28.

SIS Hopkins (Western): Red Bluff, Cal., 26. Chico 27. Oroville 28. Marysville 29. Napa 30. Petaluma Dec. 1.

SIS Perkins (C. Jay Smith): Sweetwater, Tex., 26. San Angelo 27. Ballinger 28. Winters 29. Abilene 30.

SNOW White (Winthrop Ames): Boston Dec. 1-13.

SOTHERN, E. H., and Julia Marlowe: Indianapolis 24-29. Louisville 27-29. St. Louis Dec. 1-6. Burlington, Ia., 8. Davenport 9. Cedar Rapids 10.

SPENDTHRIFT (Klaw and Gazzolo): Paterson 24-29. Newark Dec. 1-6. Phila, 8-13.

SPENDTHRIFT (Woo and Lambert): E. Liverpool, O., 27. Salem 28.

SPRINTHRIFT (Primrose and McGillan): Sterling, Ill., 26. Rockford 27. Bloomington 28. La Salle 30. Galesburg Dec. 6. Aurora 7.

SPRINTHRIFT (Marcus F. Hoefl): Balto, 24-29. Elizabeth Dec. 1-3. Trenton 4-6. Paterson 8-13.

STALLINGS, Lawrence (Henry B. Harris Est.): Chattanooga, Tenn., 26. Atlanta, Ga., 27-29. Macon Dec. 1. Augusta 2. Savannah 3. Charleston, S. C., 4. Columbia 5. Wilmington, N. C., 6. Charlotte 8. Raleigh 9. Norfolk, Va., 10.

STOP Thief (Cohan and Harris): Prince 25-Dec. 6.

STOP Thief (Cohan and Harris): Boston Nov. 17-Jan. 17.

STOP Thief (Cohan and Harris): Davenport, Ia., 26. Janesville 28. Rockford 29.

STRATFORD-on-Avon Players (F. R. Benson): Columbus, O., 24-29.

SUNBONNET Sue (Ray Bankson): Mexia, Tex., 26. Temple 27. Waco 28. Enais 29. Abilene 30.

TALIAFERRO, Mabel, and Edith (Joseph Brooks): New Orleans, La., 23-29.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 20—indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Newton, Kan., 26. Hutchinson 27. Strong 28. Iola 29.

THELMA (Henry W. Link): Minden, Neb., 26. Kearney 27. Crete 28. Lincoln 29. McCook Dec. 2. Holdrege 3. Superior 4. Mankato, Kan., 5. South Center 6.

THIEF, The (Primrose and McGillan): Manhattan, Kan., 27. Holton 29. Plattsmouth, Neb., Dec. 3. Shenandoah, Ia., 4. Clarinda 5. Creston 7.

THIEF, The (Western: Primrose and McGillan): Norfolk, Neb., 27. Blair Dec. 1. Westpoint 2. Fullerton 3. Osceola 4.

THIRD Degree (Geo. H. Bubb): Parnell, Ia., 26. Victor 28. Kellogg 29.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOWN Pool (Harry Green): Dannebrog, Neb., 26. Ord 27. Burwell 28. Greeley 29. Wolbach Dec. 1. Stromsburg 2. Rising City 3. Belgrade 4. Cedar Rapids 5. Spaulding 6. Primrose 8. Newman Grove 9. Madison 10.

UNCLE Tom's Cabin (Kibble and Martin): Cedar Rapids, Ia., 26,

Aris. 26, Bisbee 27, Tucson 28, Phoenix 29, 30.

MUTT and Jeff in Panama (Co. B; Mr. Yale): Chgo. 16-29, Kenosha, Wis., 30.

MUTT and Jeff in Panama (Co. C; E. M. Garfield): Enid, Okla., 26, Tulsa 27, Vinita 28, Webb City, Mo., 29, Joplin 30, Carthage Dec. 1, Aurora 2, Springfield 3, Clinton 4, Sedalia 5, Jefferson 6, Columbia 7, 8, Marshall 9, Moberly 10.

MUTT and Jeff (B; C. Yale): Washington 24-29, Phila. Dec. 1-6.

MUTT and Jeff (A. Makenzie): Ft. Madison, Ia., 26, Galesburg, Ill., 27, Ottumwa, Ia., 28, Oskaloosa 29, Marshalltown 30.

NEWLYWEDS and Their Baby: Grand Rapids, Mich., 23-29, Ft. Wayne, Ind., 27, Wauakoneta, O., 28, Lima 29, Toledo 30-Dec. 3, Columbus 4-6, Pittsburgh 8.

OH, I Say (Messrs. Shubert): N.Y.C. Oct. 20—indef.

OH! Oh! Delphine (Klaw and Erlanger): Chgo. Oct. 26—indef.

PASSING Show of 1913 (Messrs. Shubert): Phila. 17-29.

PLEASURE Seekers (Fields and Lowe): N.Y.C. Nov. 3—indef.

RED Rose (John C. Fisher): Owosso, Mich., 26, Lansing 27, Grand Rapids 28, 29, Battle Creek 30, Jackson Dec. 1, Kalamazoo 2, Elkhart, Ind., 3, Goshen 4, South Bend 5, La Porte 6, Ottawa, Ill., 7, Aurora 8, Rockford 9, Madison, Wis., 10.

RED Widow (Phillip H. Niven): Rutland, Vt., 26, Burlington 27, St. Albans 28, Plattsburg, N. Y., 29, Cobleskill 30, Utica Dec. 1, Watertown 2, Oswego 3, Fulton 4, Oneida 5, Syracuse 6.

ROSE Maid: Winfield, Kan., 26, Wichita 27, Larned 28, Garden City 29, Rocky Ford, Colo., Dec. 1.

SANDERSON, Julia (Chas. Frohman): Washington 24-29, Phila. Dec. 1-20.

SEVEN Hours in New York (Lee and Lambert): Norristown, Pa., 27, Manch Chunk 28.

SIDNEY, George (A. W. Herbert): Madisonville, Ind., 26, Paducah, Ky., 27, Hopkinsville 28, Vincennes, Ind., 29, West Baden 30, Nashville, Tenn., Dec. 1-6, Louisville, Ky., 7-14.

SUNNY South (J. C. Rockwell): Gouverneur, N. Y., 27, Philadelphia 28, Trenton 29, Carthage Dec. 1, Harrisville 2, Rome 3, Harbor 5, Adams 4, Canton 5, Little Falls 6, St. Johnsville 8, Delgeville 9, Richfield Springs 10.

THE Tok Man of Oz (Oliver Morosco): Logansport, Ind., 26, So. Bend 27, Goshen 28, Kalamazoo, Mich., 29, Grand Rapids 30.

TORRINI, Emma (Arthur Hammerstein): Chgo. Nov. 17-Dec. 6.

TRIP to Washington (Harry Askin): Chgo. Aug. 24—indef.

WHEN Dreams Come True (P. Bartholomae): St. Joseph, Mo., 26, Kansas City 27-29, Omaha, Neb., 30-Dec. 3, Des Moines, Ia., 4, 5, Sioux City 6, Mason City 8, Waterloo 9, Dubuque 10.

ZIEGFELD Follies (Florenz Ziegfeld): Pittsburgh 24-29.

MINSTRELS

DE RUE Bros.: Monroe, N. Y., 26, Goshen 27, Florida 29.

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

EVANS, George, Honey Boy (Daniel Shea): Keokuk, Ia., 26, Quincy, Ill., 27, Hannibal, Mo., 28, Burlington, Ia., 29.

PRIMROSE and Dockstader (Earl Burgess): Yazoo City, Miss., Nov. 26, Greenwood 27, Greenville 28, Clarksdale 29, Memphis, Tenn., 30, Dec. 1, Nashville 2, 3, Louisville, Ky., 4-6.

BURLESQUE COLUMBIA WHEEL

AL. Reeves's Beauty Show (Al. Reeves): Bridgeport 27-29, Prov. Dec. 1-3.

AMERICAN Beauties (Dave Gunas): Albany 24-26, Worcester 27-29, Boston Dec. 1-6.

BEAUTY Parade (Ed. Schaefer): N.Y.C. 24-29, B'klyn Dec. 1-6.

BEAUTY Youth and Folly (Wm. V. Jennings): Phila. 24-29, N.Y.C. Dec. 1-6.

BEHMAN Show (Jack Singer): B'klyn 24-Dec. 6.

BELLES of Beauty Row (Henry P. Dixon): Detroit 24-29, Toronto Dec. 1-6.

BEN Welch (Joe Lieberman): Chgo. 23-29, Detroit Dec. 1-6.

BIG Jubilee (Jas. Weedon): Chgo. 24-29, Cinti. Dec. 1-6.

BILLY Watson's Big Show (Dan Guggenheimer): Cleveland 24-29, Toledo Dec. 1-6.

BON Ton Girls (Frank Mc-Alear): Rochester 24-29, Syracuse Dec. 1-3, Utica 4-6.

BOWERY (Geo. Harris): Chgo. 23-29, St. Louis Dec. 1-6.

BROADWAY Girls (Louis Oberworth): St. Paul 23-29, Milwaukee Dec. 1-6.

COLLEGE Girls (Harry Hedges): B'klyn 24-29, Paterson Dec. 1-6.

COLUMBIA (I. G. McFarlan): Indianapolis 23-29, Chgo. Dec. 1-6.

CRACKERJACKS (Chas. B. Arnold): Pittsburgh 24-29, Cleveland Dec. 1-6.

DREAMLAND (Dick Fatten): Toledo 23-29, Chgo. Dec. 1-6.

FOLLIES of the Day (Jack McNamara): Paterson 24-29, Newark Dec. 1-6.

GAY New Yorkers (Jake Goldsmith): N.Y.C. 24-Dec. 6.

GAYETY Girls (Bob Simons): Omaha 23-29.

GINGER Girls (Emanuel Rosenthal): Toronto 24-29, Buffalo Dec. 1-6.

GIRLS from Happyland (E. W. Chipman): Cinti. 23-29, Louisville Dec. 1-6.

GIRLS from Starland (Chas. Donashue): N.Y.C. 24-29, B'klyn Dec. 1-13.

GIRLS from the Great White Way (Dave Gordon): Montreal 24-29, Albany Dec. 1-3, Worcester 4-6.

GOLDEN Crook (Jas. Fulton): Phila. 24-29, Balto. Dec. 1-6.

HAPPY Widows (Wm. Fennessy): Balto. 24-29, Washington Dec. 1-6.

HARRY Hastings (Jack Lerr): Buffalo 24-29, Rochester Dec. 1-6.

HONEYMOON Girls (Harry Leon): St. Louis 23-29, Kansas City Dec. 1-6.

LIBERTY Girls (Alex. Gorman): N.Y.C. 24-29, Bridgeport Dec. 1-6.

LOVE Makers (Ira A. Miller): Syracuse 24-26, Utica 27-29, Montreal Dec. 1-6.

MARION'S Own (Bob Travers): Springfield 24-26, Albany 27-29, N.Y.C. Dec. 1-6.

MINER'S Big Frolic (Ed. Daley): B'klyn 17-29, N.Y.C. Dec. 1-13.

MOLLIE Williams (Phil Isaacs): Boston 24-29, Springfield Dec. 1-3, Albany 4-6.

QUINCY'S Paris (Joe Howard): Milwaukee 23-29, Chicago Dec. 1-6.

ROBIE'S Big Show (Joe Rebbe): N.Y.C. 17-29, Hoboken Dec. 1-6.

ROSE Sydell (Harry Thompson): Kansas City 23-29, Omaha Dec. 1-6.

ROSELAND Girls (Walter Greaves): Newark 24-29, Phila. Dec. 1-6.

ROSEY Posey Girls (Louis Livingston): Prov. 24-29, Boston Dec. 1-6.

SOCIAL Maids (Bob Cohen): Minneapolis 23-29, St. Paul Dec. 1-6.

STAR and Garter (Harry Rose): Boston 24-29, N.Y.C. Dec. 1-6.

TAXI Girls (Louis Hurtig): Minneapolis Dec. 1-6.

TROCADEROS (Frank Pierce): Hoboken 24-29, Phila. Dec. 1-6.

VANITY Fair (Wm. S. Clark): Washington 24-29, Pittsburgh Dec. 1-6.

WATSON Sisters (Geo. Reifrege): Louisville 23-29, Indianapolis Dec. 1-6.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Boston 17-29, N.Y.C. Dec. 1-15.

CRUSOE Girls (Chas. Robinson): Indianapolis 23-29, St. Louis Dec. 1-6.

DANDY Girls (Chas. Cromwell): Detroit 23-29, Toronto Dec. 1-6.

DOLLY Dimple Girls (Sutter and Leavitt): Phila. 24-29, Scranton Dec. 1-6.

EVA Mull's Big Beauty (Lewis Talbot): Chgo. 23-Dec. 6.

FAY Foster (Jos Oppenheimer): Pittsfield 24-26, Holyoke 27-29, Boston Dec. 1-13.

FOLLIES of Pleasure (Rube Bernstein): Cinti. 23-29, Indianapolis Dec. 1-6.

GIRLS from the Follies (Harry Strouse): Boston 24-Dec. 6.

HIGH Life Girls (Frank Calder): Utica 24-26, Schenectady 27-29, Pittsfield Dec. 1-3, Holyoke 4-6.

HONEY Girls (Bernard and Reisler): Kansas City 23-29.

MAY Howard's Girls of All Nations (J. D. Barton): Cleveland 24-29, Cinti. Dec. 1-6.

MIRTH Makers (Hatch and Beatty): Penn Circuit 24-29, Cleveland Dec. 1-6.

MISCHIEF Makers (Jean Bedini): Scranton 24-29, Penn Circuit Dec. 1-6.

MONTE Carlo Girls (Tom Sullivan): N.Y.C. 24-Dec. 6.

PARISIAN Beauties (Sim Williams): Chgo. Dec. 1-13.

PROGRESSIVE Girls (Jack Reid): N.Y.C. 17-29, Phila. Dec. 1-6.

RECTOR Girls (Morris Weinstock): Chgo. 16-29, Detroit Dec. 1-6.

STARS of Stageland (W. B. Bentley): Toronto 24-29, Buffalo Dec. 1-6.

SUNSHINE Girls (Wash. Martin): St. Louis 23-29, Kansas City Dec. 1-6.

TANGO Girls (Chas. Taylor): Buffalo 24-29, Utica Dec. 1-3, Schenectady 4-6.

MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: St. Joe, Mich., 26, Chgo., Ill., 27, Vassar, Mich., 28, Herton 29.

DESLYS, Gaby: Washington 24-29, St. Louis Dec. 7.

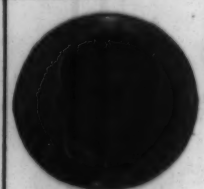
GAMBLE, Ernest, Concert Party: Mansfield, O., 26, Wheeling, W. Va., 28, McKeesport, Pa., Dec. 2, Amherst, Mass., 6, Beaver Falls, Pa., 9.

PAVLOWA: Washington 24-26, Cleveland 27-29, Chgo. Dec. 1-14.

RUSSELL, Lillian; Rockford, Ill., 26, Aurora 27.

STEWART-Richardson, Lady Constance, and Mlle. Polaire: Toronto 24-29.

THURSTON, the Magician (Jack Jones): Cleveland 24-29, Akron Dec. 1-6, Columbus 8-13.



Mr. Edward G. Woodruff Leads

AN INNOVATION
Baker Players, Portland, Oregon
TWO
Leading Men
A
Success
IN
THE FORTUNE HUNTER

Mr. Louis Leon Hall Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is inimitable in the role of Nat Duncan. His characterization o the alternating elements of honor and love of money in Rawlsen. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 6, 1913. Mr. Hall as Heinie Schultz, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Ellington's company. Mr. Hall sustains the character throughout.

THAIS MAGRANE
2d SEASON AS EVERYWOMAN Henry W. Savage, Mgr.

Helen Reimer
Characters and Character Comedy
Season 1913-1914 Address Park Avenue Hotel, N. Y. City

GEORGE ALISON
Leading Man—Crescent Theatre Stock—Brooklyn

THURLOW WHITE
LEADING MAN
At Liberty Actors' Society

WINIFRED ST. CLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE.

LETTER LIST

WOMEN

Ackerman, Florence, Mariel
E. Anthony, Mrs. J. F. Allins.
Burke, Viola.
Brants, Vera Brandt, Laura
Bennetts, Mrs. Victor Brown, Mrs. Dick Barrows, Anne
Bradley, Louise Brownell, Ida
Bohner, Cecil A. Burton, Cora
Burns, Yvonne Bereere, Mrs. Jos. B. Beall.
Carey, Ann Louise, Mrs. Creston Clarke, Majorie Cook.
Marie Curtis, Mildred Cook.
Grace Coughlan, Coralie Clifton, Mable G. Carruthers.
Louise Carter.
Drake, Esther, Mrs. N. Dale.
Elizabeth B. Davis, Mrs. Milton F. Davis, Margaret Dawson, Gertrude Dallas, Mrs. I. B. Dunlap.
Earle, Virginia.
French, Helen, Carolyn
Friend, Eva Francis, Marcella
Gay, Maisie, Pauline Glennan, Franklyn Gale, Bertha Gellard, Pamela Gaythorne.
Hall, Nell, Adelaide Horland.
Margie Henry, Elsie Hays, Jane Heston, Ethel Hamrick, Rita W. Harlan, Edna Hibbard.
Georgia Harvey, Lillian Helm.
Blanche Holt, Maxie Hartford.
Helen Holmes, Mrs. Wm. Hemmings.
Ives, Alice.
Jewel, Ida, Camille Jewel.
Kingsley, Florida, L. Kingston, Dorothy Kenny, Viola Knott.
Lockett, Edith, Lura Lawrence, Mable Lochman, Nina Lawrence, Dorothy Lewis, Margaret Lee, Eugenie Laird, Josephine La Croix.
Montgomery, Victoria, Blanche Mohar, Mrs. W. H. Murdock, Madge Malvin, Jean Murdock, Norma Mitchell, Mabel Montgomery, Mrs. McDonald, Carolyne MacLane.
Nye, Adelaide, Jeanette Nordenfeldt.
Otis, Hilda Proctor, Jane Oehler, Isabel O'Madigan.
Prince, Christine, Antoinette Perry, Nellie Parker, Anna Berger Price, Marie Payer, Mollie Pearson, Bernice Parney.
Reid, Ruth, Mabel Riesriman, Josephine Rove, Anna Rose, Hattie Bempel, Mrs. Murray Ross, Mignon Ranseer, Zelma Rawlston.
Stanton, Kathryn, Dorothy Stanton, Mrs. Sol. Smith, Florence, M. Stone, Mabel Strickland, Florence Leslie Stanhope, Eleanor Sydney, Louise Seymour, Mrs. Grace Sherwood, Mary Stockwell, May Stockton, Marie Sabbott, Josephine Stanton, Jane Stewart, Winifred St. Claire, Florence St. Leonard, Alice Saunders, Margaret H. Sloan.
Turner, Gladys, Emma Thursby, I. M. Timmons, Margaret Templeton, Phyllis Thornton.
Van Hemessen, Marie, Helen Vallely, Eleanor Verdea, Mrs. Gene Vinyard, Margaret Von Kenne.
Wood, Grace, Elsie Wilson, E. Watson, Beverly West, Emily Ann Wellman, Florence Wickham, Marie Wainwright, Mrs. J. White, Mrs. Thos. Whiffen, Norma Winslow, Sue Wilhelm.

REGISTERED LETTERS

Hope Maxwell, Mrs. P. G. Olney.

MEN

Athon, Robt., Frank Armstrong, H. Anderson, Leo Arthur, B. A. Aubry, Carl Anderson, Ainsworth Arnold, Alfred D. Allen, Harry C. Andrews.
Blauvelt, D. W., Wilfrid Buckland, Jas. Brown, Geo. Backus, Robt. A. Browne, W. W. Browne, Joe Boss, H. J. Blunkall, Albert Brandt, Jno. H. Beakwood, Lloyd Burte, F. R. Benson, Chas. Breckenridge, W. L. Bronby, Elmer Booth, W. J. Benedict.
Chesney, Frank, Chas. B. Conroy, Arthur Chirre, Wm. B. Carr, Jack Clifford, Walter Chrerton, Walter Carrer, Edw. Carter, Frank Conlon, Harrison Carter, W. F. Canfield, Jos. Callahan, Chas. D. Clark, Wm. Cohill.
Dresser, Edw., Jack Darlington, W. P. De Lonz, Walter Dickinson, Byron Douglas, Henry E. Dixey, Marcel Desty, Carl Daintree, Carter De Haven, A. G. Delamater, Edouard D'Oise.
Ervin, Jno. H., E. Elkas.
Flack, W. R., Hal Frost, Arthur Forrest, Harrison Ford, Grey, Jas., Malcolm Gunn, Henry Grady, Robt. J. Goodwin, Wm. Gorey, Jos. Gilliow, Ben. Greenfield, Fred. E. Gilmore.
Hinton, Fred., Wadsworth Harris, Donald Hall, Wm. C. Holden, Edw. Horton, Cuyler Hastings, Geo. W. Haley, Guy L. Harrington.
Jackson, Harry, Fred W. Jordan, Hal C. Johnson, Tres S. James.
Kalmine, Harry M., Jos. Keelan, Alex. Kearney, Otto Kilves.
Law, Walter, Wm. Lennox, Harry J. Lane, Edw. R. Leight, S. N. Lingard, Jno. Lyons, Pierre Lafayette, Geo. Le Soir, Ben. W. Lewis.
Moore, Carlyle, Kalman Matus, Wilbur Mack, Chas. H. Mushiman, Edw. Marfindel, Geo. Matthews, Scott Marlow, Harry Moore, Jos. Murphy, Geo. Murdock, Jas. Melville, Chas. E. Mensel, Wade Morton, Will H. Marble, L. MacDonald, Donald Mackintire, Arthur McHugh, Jas. McGowran.
Nelson, Harry C., Azis T. Nicholson.
Parker, Hal E., Leon Poischez, Jno. Prescott, Chas. Philling, Frank Pace.
Rowe, Jno., Dan Roche, A. E. Root, E. Reed, Frank Raymond, W. F. Rochester, Wilfred L. Rogers, Wm. F. Riley, H. S. Rankin.
Smiley, Robt. W., Ray Strath, H. M. Stranee, Alfred H. Smith, Frank Sterling, Harold Salter, Clarence G. Stanles, Cy. Stewart.
Pierpont, Frank, Tom Turner, Clyde Tracy.
Underwood, W. H.
Vonstatten, Jack, Frank Van Vlissinger, Eugene Van Rensselaer, Collis Verrey, C. W. Vance.
Williams, C. R., Robt. Wayne, H. R. Wilson, W. J. White, Ira S. Willard, Eugene West, Geo. Watson, Frederick Warde, Tom Watson.

KANKAKEE'S NEW THEATER

KANKAKEE, Ill., Nov. 14 (*Special*).—The New Remington Theater in this city opened Nov. 13 with Within the Law. The house played to capacity. The play, which had never before been seen here, was a tremendous success. The Remington is a fine structure of vitrified brick and Bedford stone, handsome green Mansard roof. Interior decorations are in old rose and gold, with touches of blue and ivory tints. The lighting is semi-direct from handsome bowls of Italian onyx. The drop curtain represents a beautiful pastoral scene. The seats are of upholstered leather, upstairs and down. The house is modern in all respects, with a seating capacity of one thousand, and represents an investment of $75,000. The Remington Theater and Commercial Building is operated by the Remington Theater Company, of Kankakee, J. Remington, manager. J. C. BARDENS.

WALTER TO STAGE LONDON BOOK

The dramatization of the new Jack London novel, "The Valley of the Moon," is to be made by Eugene Walter. Mr. Walter is now in San Francisco arranging the details with the author. It is said that the story is another of those virile ones that appeal so strongly to both men.

"NEW HENRIETTA" PRODUCED

BUFFALO, Nov. 24 (*Special*).—William H. Crane, Amelia Bingham, and Patricia Collinge, with a large supporting company, opened here to-night in The New Henrietta, a play in four acts by Winchell Smith and Victor Mapes, based on the famous comedy by Bronson Howard. Mr. Crane appears as Old Nick of the Street, Mr. Fairbanks as Bertie, Mrs. Bingham as Mrs. Opdyke, and Miss Collinge as Agnes. It is twenty-six years since Mr. Crane appeared in The Henrietta for the first time with the late Stuart Robson. Prominent in the supporting cast are Lyster Chambers, Eileen Errol, N. W. Brown, Malcom Bradley, Arthur S. Hull, Edward Poland, and Zelfie Tilbury.

SALT LAKE MANAGERS ORGANIZE

The Salt Lake City Theater Managers' Association has been organized with George D. Pyper, manager of the Salt Lake Theater, as president. The organization was perfected at a meeting held in the offices of J. H. Garrett, manager of the Utah. The object is to promote better theatrical conditions in Salt Lake City.

Other members of the association are Chester Sutton, manager of the Empress Theater; L. D. Bruckhart, manager of the Orpheum Theater, and F. R. Neuman, manager of the Pantages Theater. Mr. Garrett was elected secretary of the association. This is the first organization of its kind in Utah.

NEW HOME IN BALTIMORE

In order to properly take care of the big increase in its volume of business, the Baltimore branch of the H. W. Johns-Manville Company has been compelled to seek larger quarters. The new home of the company is a modern six-story building at 207-13 E. Baratoga Street, within two blocks of the post office and in the heart of the business section. It will include an attractive store and up-to-date offices. In addition to large warehouse accommodations. To facilitate the handling of incoming and outgoing shipments there will be a railroad switch running into the building.

VAUDEVILLE

The Brilliant Art of Cecelia Loftus Triumphs at Palace; Marie Lloyd's Hit at Colonial

Hall. N. Y.

CLARA MORTON,
Vivacious Comedienne Now in West.

OH! Wurra! Wurra! 'Tis the likes of Maggie Cline that stirred up real enthusiasm in the international contest at the Colonial Theater last week. Maggie Cline has been representing Ireland in vaudeville for a good many years, and all her friends were on hand at the Colonial on Monday evening to see that the Emerald Isle received a fair chance.

"Good luck, Maggie!" shouted a hoarse-voiced gentleman in the gallery when his idol appeared, firmly clutching an Irish flag. Then the whole house cheered and Maggie almost blushed. She sang her little Spanish song of the too adventurous Irishman who tried to win the love of a senorita in the bull ring. Next, she gave her "None of Them's Got Anything On Me," and wore a sheath gown to prove it. "Miss Barnes's songs may be newer and Miss Lloyd's may be bluer," confessed Maggie vocally, "but none of them's got anything on me." A moment later found her in a minaret gown, singing "Since Mrs. McNott Has Learned the Turkey Trot." The audience wouldn't let her depart until she veered from the Bostonian to the Corkonian, and gave "McCluskey" once again.

Her costumes, by the way, are all green, only some are more so. Miss Cline—big, warm-hearted as ever—was a popular favorite in the contest, awakening memories of the old variety days. There is no denying the thunderous applause she received. *Vive Maggie Cline!*

Marie Lloyd scored the real artistic hit of the contest. She was never better received by an American audience than on the opening night of the "international race."

"Every Little Movement," "What's the Good of Doing What You Don't Want to Do?" "Paris on the Seine," and her best number, "The Wink of a Naughty Eye," each won a share of hearty applause. For an encore Miss Lloyd gave a spicy little melody about the fad for ankle watches. "The Wink of a Naughty Eye" is a classic of broad cockney humor. It's a joy to hear the self-satisfied little chuckle with which Miss Lloyd inquires, "What does it mean—don't know—do you?"

Miss Lloyd's music hall skill shone at its best. Her costumes were prettier than at her earlier New York appearances. Miss Lloyd is an artiste whose work grows upon one. There is a sort of sophisticated zest to her methods. It isn't so much the songs Miss Lloyd sings, but the way she sings them—the innuendo and subtle suggestion she puts into them. She could make a hymn seem gingery.

There is no doubt about Miss Lloyd's triumph at the Colonial.

Gertrude Barnes was chosen to represent America in the contest. The nearest she came to stirring anything like real enthusiasm was with the melody, "Molly Took the First Train Back to Hackensack."

We should have liked to see Bessie Wynn—originally chosen as America's defender—in the contest. Vaudeville has no more charming artiste than Miss Wynn.

There is no one like Cecelia Loftus in imitations. One cannot question the genius of an artiste who can grip an audience with her emotional sincerity, as Miss Loftus does in her impression of Jane Cowl, and a moment later hold it fascinated with a reproduction of Maud Allan's dancing. Miss Loftus does not imitate—she reincarnates.

Impersonations—as Miss Loftus gives them—require more than a superficial skill of mimicry. They demand imagination, a keen power of analyzing methods, and a broad resourcefulness of technique. Miss Loftus has all these, as well as a splendid dramatic training. She can mimic—but she can also create.

Her impression of Maud Allan, the classic dancer, is really a marvelous thing. It is dancing—full of the poetry of motion—and not the jerky, skip-and-jump gamboling of our so called "classic" artistes. In Anitra's dance from Peer Gynt she is exquisitely graceful.

The marvelous versatility of Miss Loftus was demonstrated in her imitation of both Miss Cowl and Florence Nash in Within the Law, Carrie De Mar as Lonesome Flossie, Ethel Barrymore in Sunday, and Harry Lauder. The impression of Miss Cowl runs the gamut of virile emotional acting. It is vitally real. Her Harry Lauder is probably least successful or perhaps it is because we have enjoyed Ina Claire's vivid imitation of the Scot. Delightfully humorous, also, is Miss Loftus's little drama of the English lady and her son, Reggie, in the street car.

Miss Loftus is one of the few great artistes in vaudeville.

THE MIRROR has paid so many tributes to Willa Holt Wakefield that there is little more to add in her praise. At the Palace last week she charmed and scored once more. Miss Wakefield gave a new song, "The Million Dollar Smile," a melody of depth and appeal.

Everett Shinn has not duplicated his travesty "meller-drammer," More Sinned Against Than Usual, with his latest offering, Myrtle Clayton; or, Wrong from the Start. There is a novel and elaborate setting showing a small town stage with the one-man op'ry house manager-orchestra-sound producer in a loft above. Myrtle Clayton is pretty tedious, at best it never is more than mildly amusing. Charles Withers makes the most of his role as the versatile manager.

White. N. Y.

BELLE BLANCHE,
Singer and Mimic at Bronx Theater.

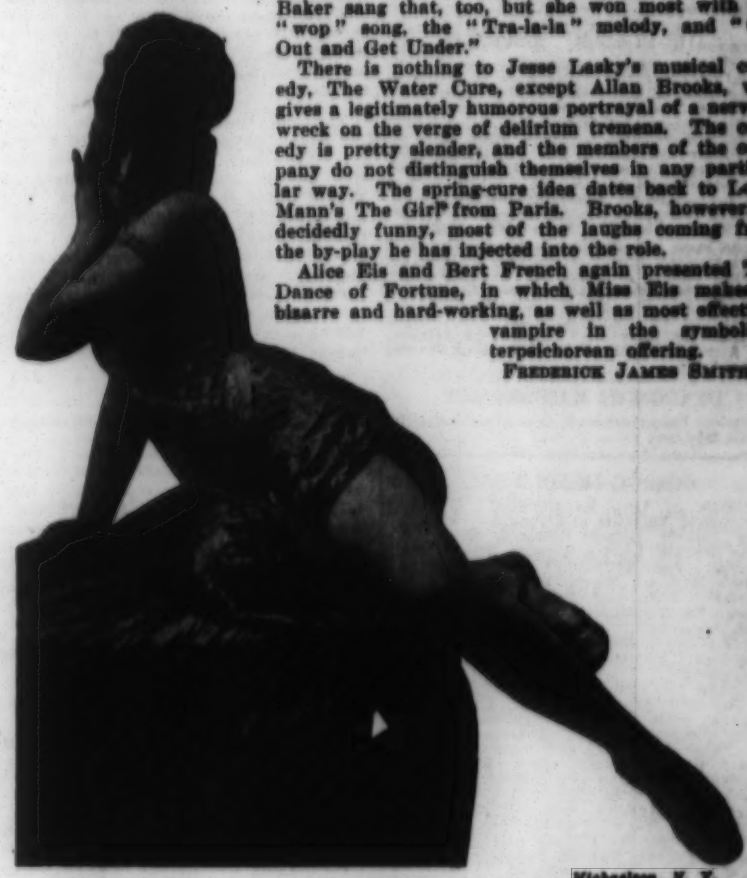
At the Palace May Wirth, the Australian circus equestrienne, presented a pleasing bareback riding act, assisted by the other members of the Wirth family. Miss Wirth is an agile, pretty, and daring rider.

Belle Baker "went over" strongly with her songs. She offered Irving Berlin's latest, "Chattanooga," a sort of syncopated idea of Southern hospitality. At least it is better than the plaint, "Why Do You Hang Around?" which has been done to death. Miss Baker sang that, too, but she won most with the "wop" song, the "Tra-la-la" melody, and "Get Out and Get Under."

There is nothing to Jesse Lasky's musical comedy, The Water Cure, except Allan Brooks, who gives a legitimately humorous portrayal of a nervous wreck on the verge of delirium tremens. The comedy is pretty slender, and the members of the company do not distinguish themselves in any particular way. The spring-cure idea dates back to Louis Mann's The Girl from Paris. Brooks, however, is decidedly funny, most of the laughs coming from the by-play he has injected into the role.

Alice Eis and Bert French again presented The Dance of Fortune, in which Miss Eis makes a bizarre and hard-working, as well as most effective, vampire in the symbolical terpsichorean offering.

FREDERICK JAMES SMITH.



Nicholson. N. Y.

ALICE EIS,
With Bert French in "The Dance of Fortune," at the Palace.

WILLA HOLT WAKEFIELD AND HER MISSION OF OPTIMISM

Gould and Marsden, N. Y.
WILLA HOLT WAKEFIELD.

THERE is a message of optimism and good cheer in every one of Willa Holt Wakefield's heart songs—whether a melody of homely pathos, like the story of the mudpie, "when make-believe was real," or just the gay little song of the forgetful lady who was about to be married when it occurred to her that she was already wedded, "let's see—that's right."

Miss Wakefield says the secret of her personality lies in the fact that she tries to make each person in the audience—even to the gallery boy way up above—feel that she is playing straight to him. But, of course, that isn't all. Miss Wakefield is an artiste of a marvelous indefinable charm which reaches over the footlights the moment she seats herself at her piano. The humanness and the humor confined within the few lines of Miss Wakefield's songs can be instantly felt because there is sympathy and sincerity behind her artistry. To Miss Wakefield the songs mean more than mere entertainment—providing optimism for the tired and worn playgoers out in front is, to her, almost a religion.

Miss Wakefield's songs touch a universally responsive chord. The artiste told me a little story—she calls it her greatest compliment—of an incident which happened at William Morris's American Music Hall a few seasons ago.

"About six rows from the back there was a little colored kiddie," related Miss Wakefield. "That night I gave 'Is You?' my song of a darkey mammy and her baby. Through the melody runs the question, 'Is you?' and each time the child really murmured, 'Uh, ha!' I didn't hear—people told me afterward—until the final line, when my voice breaks with the words, 'Is you?' Then the kiddie's answering voice came to me. 'Ah is,' she exclaimed, 'an' ah done told you!'"

A sincerer tribute could not, after all, be paid to the humanness of a song. The artiste sings a little melody, "The Million Dollar Smile"—"the every one's friend sort of smile." That phrase seems to aptly describe her power to win theatergoers.

There are artists whose personality is only a thing of the footlights—something to be assumed for the moment. Miss Wakefield's personality has its foundation in real kindliness of heart.

Her one hobby, indeed, as she herself expresses it, is "making friends with newsboys." She has protégés in every part of the country, and the "newsies" all worship her.

Some years ago Miss Wakefield was returning to the Chittenden Hotel in Columbus, O., when she chanced to buy a paper. The newsboy watched her intently. "By the way, lady," he inquired, "is you the actress what's so fond of newsboys?"

"I don't know," replied Miss Wakefield; "I like newsboys."

The boy hastily took off his cap in an enthusiastic flourish. "I'm pleased to meet you," he said.

"We stood there and talked," said Miss Wakefield, "and finally he called my attention to a story in a Columbus paper about my love for newsboys. I told him I would buy twelve. He said he didn't have that many but would get them for me.

"A little later he appeared at my hotel room with the papers. I did not have any change, so I gave him a dollar and told him to change it at the office. I saw the boy pause at the door. 'What's the matter, son?' I asked. I call them all 'son' because I claim every one of them. 'Shall—shall I leave my hat?' he hesitated.

"'Bless you, run along,' I exclaimed. 'Don't you think I trust you?' He was back in a few moments. On Saturday afternoon I was washing my hair in my hotel room—and not looking even my best—when I heard a knock at the door. I opened it and there was my newsboy friend with three chums. They had put their pennies together and bought me nine carnations—vivid pink ones. The gift did seem such a splendid tribute, for I love flowers next to babies.

"So I went to the 'phone and called up the theater to reward the boys with seats. The house was sold out, but I managed to get four box chairs. The boys sat in state that night and watched the performance with shining faces.

"I had almost forgotten all about the incident when I returned to play in Columbus last Spring. As I was walking down the street a neatly dressed boy of sixteen came up to me. 'I don't suppose you remember me, Miss Wakefield,' he said, 'but I'm Joe, the newsboy who helped give you the flowers.' Then he told me how he had saved up $800, sent his parents home back to the old country on a visit, and had become the protégé of a well-to-do lawyer.

"All the newsboys," continued Miss Wakefield, "seem to know my hobby. Out in San Francisco a little while ago one of the newspapers criticised me. When I came out of the theater that afternoon a newsboy was waiting for me with a paper. 'Don't you care,' he said. 'It's us fellers that sits upstairs and pays our money as counts.'"

To relate these little informal stories of Miss Wakefield seems best to reveal her kindliness of personality. The artiste did "talk shop," of course.

"Securing suitable songs is a difficult task," she told me. "Out of the hundreds submitted, I find but one or two. Often I hold a song for several years before I conceive of just the right interpretation. They must ripen in my mind. There is, for instances, my mudpie song. Part of it was written by Caro Roma. It did not seem complete, the tempo did not suit my voice, nor the way certain words were to be held. Still the lyric appealed to me, and I retained the manuscript until I saw Carrie Jacobs Bond's 'Make Believe.' The two fitted together and made an ideal little song.

"Gus Edwards wrote the 'ten dirty little fingers' number for me, but the song seemed to have no point. Finally I thought of making the dream, for so the words have it, seem a reality and then it proved one of my most effective numbers.

"It is difficult to find songs—songs that are not just talking numbers and have appeal as well as an idea. You see, I try to make my numbers messengers of optimism.

"I don't perhaps look upon things from just the point of view of the average religious person—for I am something of an Occultist. But I do not believe the great privilege given us to lighten the idle hours of the tired is fully appreciated. To me it is a wonderful thing to make a person forget his worries—sending him back to face his problems with new zest and hope."

FREDERICK JAMES SMITH.

"REDHEADS" FOR LONDON

Will Collins Purchases Rights of Jesse Lasky Offering—Miss Coverdale to Star

Will Collins has purchased the English rights to The Redheads, the Jesse L. Lasky musical comedy which has been highly commented upon by vaudeville managers. The book of The Redheads is by William Le Baron and the music is the work of Robert Hood Bower.

The British production of The Redheads will be staged by Sydney Blow, one of the authors of Oh, I Say! Minerva Coverdale has been engaged by Mr. Collins for the English presentation, and negotiations are now under way to secure an American comedian for the role created by James B. Carson. The Redheads will shortly go into rehearsal in London and will have an early production.

"THE PLAYER" SUSPENDS

With last week's issue, *The Player*, the official organ of the White Rats of America, ceased publication. In its final issue *The Player* stated editorially that "it was entitled to a degree of financial support, which it did not receive." "The suspension of *The Player*, established Dec. 16, 1909, as the official organ of the White Rats of America," states the last issue, "while it has been influenced by the fact that the publication of the paper has been far from profitable, is in no sense a confession of failure. Rather is it just another move on the part of the present executives of the White Rats Actors' Union of America to shake the affairs of the organisation down to a solid, safe, and sane business foundation."

It is to be regretted that *The Player* could not be successful. It was an attractive and creditable representative of the White Rats.

DEAGON IN MADISON ACT

Arthur Deagon has a new monologue by James Madison.

COMING HEADLINERS

Week of Dec. 1.—Colonial: Woman Proposes, Adelaide and Hughes; Alhambra: Marie Lloyd, Bernard Granville, The Purple Lady; Bronx: The Green Beetle, Joe Jefferson and company; Fifth Avenue: David Bispham; Union Square: John and Emma Ray; Bushwick: Vanderbilt and Moore, Cecil Lean and company; Orpheum: Robert T. Haines and company, Adele Ritchie, Jack Gardner; Victoria: Lina Carerra, Jack Norworth.

Week of Dec. 8.—Colonial: Amelia Stone and Armand Kaliz, The Green Beetle, Belle Story, A. Seymour Brown and company; Fifth Avenue: Lillian Lorraine, Marquard and Seeley; Alhambra: Belle Blanche, Jack Norworth; Bronx: Cecil Lean and company; Union Square: W. H. St. James and company; Victoria: Murphy and Nichols, Lady Constance Stewart-Richardson; Bushwick: Robert T. Haines and company, Sophie Tucker, Valeska Suratt and company; Orpheum: Clownland.

SIXTEEN-ACT PROGRAMMES TO CELEBRATE ANNIVERSARY

$3,500 a Week Offer to George Alexander—Bessie Abott May Enter Vaudeville—Hit of Triple Alliance

BY WALTER J. KINGSLEY

Each of the B. F. Keith theaters will be elaborately decorated all next week in honor of the thirtieth anniversary of the foundation of vaudeville by B. F. Keith. Sixteen-act programmes will be the feature in each theater. The week of Dec. 1 promises to be the greatest vaudeville has ever known.

Romaine, the great dramatic soprano of the Opera Comique, Paris, is in New York for a brief stay. She came here to sing for the Edison Company, her salary being $2,000 a day for making records. She receives for the trip $20,000 and all her expenses. She is a superb artiste. Lee Kugel induced her to sing last Friday at the Harris Theater and she electrified the experts who sat out front. She will consent to sing one week in public in this country before returning to Paris, hence the try-out at the Harris.

"Romulus founded Rome; B. F. Keith founded vaudeville; both are eternal creations," says the souvenir advertising the Keith anniversary.

Gertrude Barnes carried her audiences by storm at the Colonial last week and she is repeating the trick at the Orpheum this week. Eddie Darling's idea of the Triple Alliance of National Stars was an excellent one, as the combination of Marie Lloyd, Maggie Cline, and Gertrude Barnes has packed the houses.

George Alexander is considering an offer of $3,500 a week net to present a playlet in American vaudeville.

If Bessie Abott consents to enter the two-a-day, the patrons of vaudeville will have a treat. Miss Abott is lovely, an artiste of the first rank and possesses a delightful personality. She will surely be a sensation.

The services of the United and Keith press bureaus are absolutely free to all artists playing the United houses. Any performer desiring special personal publicity or having an idea to exploit should call at the Putnam Building and get together with the publicity staff. Mr. Keith presents publicity to all the artists playing for him with his compliments and best wishes for their success.

John Miltern is one of the artists greatly desired by vaudeville, but his tremendous success as Josh, the second story man, in The Man Inside at the Criterion bids fair to keep him away from variety for a long time to come. The vaudeville magnates have the highest opinion of Miltern's ability and one multi-millionaire announces that whenever he finds the right play he will make Miltern a starring offer. The reason why the men of vaudeville like Miltern is because his method is so sharply cut and distinct and his performance so beautifully mapped out. He "gets over" and that is the long and short of everything in vaudeville. Again David Belasco has proven himself the master magician of the generation in casting types.

Valeska Suratt announces another party during the week of Dec. 8, when she plays the Bushwick Theater.

Paul Armstrong has given vaudeville one of its greatest playlets in Woman Proposes. Paul has just the infallible punch needed in variety.

CHICK SALE ON ORPHEUM CIRCUIT

Chick Sale opens on the Orpheum time at the Majestic in Chicago on Dec. 1.

Marie Bishop will inaugurate her season on Orpheum time at Detroit on Dec. 22. Following the Detroit engagement, both artists will appear on the same bills, each offering individual acts.

"PARISIAN GARDEN" ON UNITED TIME

Following a successful season on the Orpheum circuit, Louis A. Simon and Katherine Ostermann will begin a tour of the big United houses at the Orpheum in Brooklyn on Dec. 1. Mr. Simon and Miss Ostermann are offering Edgar Allan Woolf's popular operetta, The Parisian Garden.

SONG REVUE ABROAD?

Gus Edwards is Said to Be Negotiating with London Managers—Other Plans

Gus Edwards is said to be negotiating with prominent London managers and, if satisfactory arrangements can be completed, the producer will take the entire company of his Song Revue to England.

Mr. Edwards is asking a substantial sum for his big offering, but it is more than likely that the negotiations will be put through satisfactorily. Mr. Edwards plans to take the entire production intact.

The producer is revising his popular act, The School Boys and Girls, for vaudeville. The offering will be ready by the middle of December. Dorothy Aubrey will be featured.

WALKER CIRCUIT OPENS

SPOKANE, WASH., Nov. 25.—A new vaudeville circuit, called the Walker circuit, has been launched. Manager E. Clarke Walker, of the Pantages, closed a contract with the owners of the theaters in Walla Walla and in North Yakima to handle weekly bills of five and six vaudeville acts, taken from the regular programmes provided for the Pantages theater here and other parts of the Northwest. Conditions on the Pantages circuit have previously required all vaudeville acts to spend an idle week after leaving Calgary and before opening in Spokane.

W. S. MCCREA.

Bangs, N. Y.
JAMES B. CARSON,
Comedian of Lasky's "The Redheads."

Moffett, Chicago.
RALPH C. HERZ,
Headliner at the Palace.

MR. ROGERS TO PALACE

Manager of Union Square Advanced to Big Keith House—Succeeded by Arthur Klein

Official announcement is made that Elmer F. Rogers, for years manager of Benjamin F. Keith's Union Square Theater, has been made manager of the Palace. Mr. Rogers has been strikingly successful as manager of the Fourteenth Street Keith house, which, for some time, has been considered one of the model American vaudeville houses in management.

Mr. Rogers will be succeeded as manager of the Union Square Theater by Arthur Klein, formerly booking manager for Percy G. Williams.

Mr. Rogers was for ten years manager of the Union Square Theater before the house went into pictures. He was then successively manager of the 125th Street Theater, the Fifth Avenue Theater and, when the Union Square again resumed its policy of high-class vaudeville on June 3, 1911, he returned as manager of that house. He has the best wishes of his many friends in his new position.

LOU TELLEGEN ARRIVES

Preparing a "Condensed Dramatic Version of "Pagliacci" for Vaudeville

Lou Tellegen has arrived in this country, following his season in London in The Picture of Dorian Gray, and is preparing an elaborate vaudeville offering.

M. Tellegen attracted wide attention last season as leading man for Madame Sarah Bernhardt during her vaudeville tour last season. He is an actor of fine ability.

M. Tellegen will offer a condensed dramatic version of Leoncavallo's opera, Pagliacci, in English, supported by a company of well-known players. The offering will, it is probable, appear shortly at the Palace Theater.

ROBERT EDGREN IN TWO-A-DAY

Another newspaper artist is shortly to try his drawing power in vaudeville. Robert Edgren, of the *Evening World*, will offer a new cartooning act at the Palace shortly. Joe Raymond has the booking arrangements.

CURRENT BILLS

Union Square—Imhof, Conn and Corcene, Bertie Herron and Bonnie Gaylord, Franker Wood and Bunce Wyde, Barney Fagan and Henrietta Byron, Ramsdell Trio, Eylette, De Leon and Davies, Brooks and Bowen, Bickel and Watson.

Fifth Avenue—Eva Davenport in The Ceiling Walker, Christine Nielson, Claude and Fannie Usher, Bird Millman and company, Will Ward and the Matinee Girls, Dorothy Brenner, Smith, Cook and Brandon, Schooler and Dickinson, Canfield and Ashley, Le Roy, Wilson and Tom, Two Clips.

Colonial—Jack Norworth, Adele Ritchie, Valerie Bergere in Judgment, James and Bonnie Thornton, Trovato, Diamond and Brennan, Raymond and Caverly, Clara Ballerini, Juggling Mowatts.

Alhambra—A. Seymour Brown and company, The Green Beetle, Mary Elizabeth, Clark and Verdi, Fredrika Slemons, Harry Linton and Anita Lawrence, Those French Girls, Lockett and Waldron, La-Ve and Wilbur.

Bronx—Belle Blanche, The Purple Lady, Julius Tannen, Ed. Vinton and "Buster," Francis McGinn and company, McDevitt, Kelly and Lucey, Ben Deely and company, Silvers, Harvey, Two Jenleys, Darwell Sisters, Montambo and Wells.

Palace — Madame Olga Petrova, Robert T. Haines and company in The Man in the Dark, Rath Bros. Ray Cox, Manchurian Acrobats and Pluto Spinners, Cyril Chadwick and company, Robert Dore, Jed and Ethel Dorley, Hanlon and Clifton, Alice Ets and Bert French (second week).

Victoria — Eddie Foy and Family, Edward Abeles and company, Bernard Granville, Wallace McCutcheon and Vera Maxwell, Gertrude Vanderbilt and George Moore, Al. Von Tilzer's Honey Girls, Ed. Hayes and company, Yvette, Mae West, Miller and Lyle, Anthony's Dogs, Two Lucifers, Loretta Boyd.

COMPANY CLOSING

Lady Constance Stewart Richardson Entering Vaudeville—Plans for Polaire in Doubt

On Saturday evening the Lady Constance Stewart-Richardson-Polaire traveling vaudeville company will close its season at Toronto.

Lady Stewart-Richardson has released Comstock and Gest from their contract and will appear under her own direction in vaudeville. She will open at the Victoria on Dec. 8. Just what arrangements will be made for Polaire are still doubtful. The other members of the company were only engaged for the brief tour.

The other companies under the Comstock and Gest direction are meeting with success. Gertrude Hoffman is reported to be breaking records in the South.

TO ENTER VAUDEVILLE?

Henrietta Crosman May Become Headliner in Romantic Playlet by Edgar Allan Woolf

Henrietta Crosman, who will close at the Harris Theater in The Tongues of Men on Saturday evening, and who will play the following week at the West End Theater, will probably enter vaudeville.

According to rumors, Miss Crosman will appear in the two-a-day very shortly in a romantic playlet by Edgar Allan Woolf.

MISS WAKEFIELD GOING TO ENGLAND

Willa Holt Wakefield's engagement at the Palace last week was probably her farewell appearance in New York vaudeville, although she is booked solid in the big Eastern houses and on the Orpheum time until next June. Following a tour of the English music halls, with possibly a visit to Australia and South Africa afterward, Miss Wakefield may go to India. There she would delve into the mysteries of occultism. When New York next sees Miss Wakefield she will be upon the concert stage.

Miss Wakefield was booked for her English tour by Jenie Jacobs, of the Pat Casey offices, through Will Collins, the English booking agent. Miss Wakefield will sail for England on June 8.

Other acts placed by Miss Jacobs for England are Charles Olcott, Leo Carillo, the Bison City Four, and the Farber Girls.

ZELDA SEARS IN THE EAST

Zelda Sears returned East last week, having completed a tour of the Orpheum time in Edgar Allan Woolf's comedy sketch, The Wardrobe Woman. In all, Miss Sears played sixty-two consecutive weeks.

The comedienne had expected to close in the playlet, but the comedy has been so successful that she was immediately offered twelve additional weeks in the big Eastern houses. This week Miss Sears is playing in New Haven.

MOUNT VERNON THEATER OPENS

F. F. Proctor opened the Proctor Theater in Mount Vernon, N. Y., on Monday. The house is the twenty-second theater on Mr. Proctor's chain of theaters. Mr. Proctor is now laying the foundation for another theater in Newark, N. J., and is building a playhouse in Troy.

CRAWFORD IN LONDON PRODUCTION

Clifton Crawford is now in London. Mr. Crawford has been signed by George Edwardes for his new musical production, to open at the Gaiety Theater on Jan. 10.

THE BARRYS IN ENGLAND

Mr. and Mrs. Jimmie Barry are going to England in June, booked by Will Collins. They are booked up to the Summer months in this country.

PANTZER DUO ON ORPHEUM TIME

The Pantzer Duo begins a tour of the Orpheum time at Winnipeg on Nov. 29. F. W. Stoker has charge of the bookings.

MABELLE ADAMS IN "WANDA"

Mabelle Adams began her vaudeville tour in Edgar Allan Woolf's playlet, Wanda, on Monday in Toledo.

FORTY-FOURTH STREET MUSIC HALL

Walter C. Kelly captured the laughing hit of last week's programme at the Forty-fourth Street Music Hall. Mr. Kelly is the best monologuist on the American stage.

The Hedges Brothers and Jacobson were well received in their "rathskeller" turn. Mlle. Nana, assisted by M. Alexis, contributed an unusual and difficult acrobatic dancing specialty.

Fancy Free, Stanley Houghton's comedy offered last season at the Princess, seemed out of its element at the Music Hall. At best, it is but slender and frothy. Between dramatic thrillers at the Princess, it provided a mild relaxation. Its presenting company suffered by comparison with the original Princess cast. Conway Tearle alone seemed in the atmosphere, giving a performance of considerable distinction.

Mado Minty in The Spider, the Ward Brothers, and the Schwartz Brothers in The Broken Mirror continued to be favorites last week.

The Royal Japanese Gladiators held the interest strongly.

This week's programme: Royal Gladiators; Walter C. Kelly; Dorothy Toye; William A. Brady's production, Suspect; Hedges Brothers and Jacobson; Byron and Langdon; the Ward Brothers; Tortajada; Maurice; Kara.

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MISS BLOOD AT PALACE

Will Offer Thompson Buchanan's Condensation of Sardou's "Divorcons"

Adele Blood, for two years at the head of Henry W. Savage's production of Everywoman, will make her re-entry into vaudeville on Dec. 8 at the Palace Theater.

Miss Blood will offer a condensation of Sardou's Divorcons. The vaudeville version has been made by Thompson Buchanan, author of A Woman's Way. Miss Blood's company will include Charles Mackay, Lillian Kemble, Augusto Aramini, Clifford Robertson, and Lillian Berthell. Miss Blood's vaudeville venture is under the direction of Arthur Hopkins.

"THE REDHEADS" BROOKLYN HIT

BROOKLYN, Nov. 25.—Not in many months has any offering scored with the patrons of the Orpheum Theater as did Lasky's The Red Heads. There was a consensus of opinion throughout the audience that the act should be enlarged into a production. The details of the production were perfect and every minute was pleasing. Among the other entertainers were Jack Norworth, McDevitt, Kelly and Lucey, Jack Devreaux and company, Charles Richards, Miller and Mack, and Trovato.

Dramatic offerings were in the majority at Keith's Bushwick Theater last week. Henry Woodruff appeared in a one-act comedy, A Regular Business Man. James Brophy and Isabel West supported him. The Green Beetle, a Chinese fantasy, was presented. The remainder of the bill included Percy Wenrich and Dolly Connolly, Ed Morton, James F. Kelly and Emma Pollock, the Four Bards, Winnie Baldwin, and Lockett and Waldron. J. LEROY DAVE.

KENYON COMING FOR TWO WEEKS

Neil Kenyon, the Scotch comedian, is coming to America for a limited engagement of two weeks. He will be seen at the Colonial during the week of Jan. 5 in The Postmaster of Dunnrobbin and either at the Alhambra or the Brooklyn Orpheum during the week of Jan. 12.

M. S. Bentham secured the famous comedian for America. His salary, according to reports, will be in the neighborhood of $1,500.

NEWS OF THE MIDDLE WEST

CHICAGO, Nov. 25.—Charles Grapewin and Anna Chance, recently seen in The Awakening of Mr. Pipp, at the Majestic Theater, open for Jones, Linick and Schaefer on Jan. 5.

Grace Cameron, now playing the Jones, Linick and Schaefer time, was married recently and will retire from the stage when present contracts have been fulfilled.

Grace Van Studdiford opened on the Jones, Linick and Schaefer time last week and was advertised as the most expensive woman vaudeville star, excepting Eva Tanguay.

Nan Halperin, with Joseph E. Howard's A Broadway Honeymoon, at the Whitney, will be seen in Jones, Linick and Schaefer vaudeville houses in the near future.

Rhoda and Crampton, playing the Jones, Linick and Schaefer time, has been booked for the Pantages tour.

O'Rilla Barbee, who was presenting the sketch, A Hoosier Daisy, on the Walter F. Keefe time, died suddenly in Cleveland recently. E. E. MEREDITH.

BEYERS GOING ABROAD

Ben Beyer and Brother, now playing on Western Vaudeville Association time, have been booked by Ernest Ettlestine for a sixteen weeks' tour of England. They will open at the Empire, Liverpool, on June 16.

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and
10—ALL STAR ACTS—10

VAUDEVILLE NOTES

Hamlin and Mack, the American dancing and singing team, have opened in England.

Hal Davis is playing Theater Booking Corporation time.

Flo Irwin is playing Mrs. Peckham's Carouse in England.

Rush Ling Toy, the Chinese magician, is on the Jones, Linick, and Schaefer time.

Norman E. Field is the new manager of the Willard Theater in Chicago.

Josephine Davis has been booked by Hugh D. McIntosh to play the Richards circuit.

Alfred Latell and Elsie Vokes are playing the Chicago houses. Latell is the well-known animal impersonator.

Eddie Heron and Madge Douglass are being well received in Junie McCree's one-act playlet, Birds of a Feather. H. Bart McHugh is the manager.

The new National Theater, Louisville, Ky., opened on Nov. 24. The National is on the Jones, Linick and Schaefer circuit.

Bert and Lottie Walton are back in New York after a Western tour. They will shortly introduce a new act.

Margaret Sawtelle-Duffy and company have been given ten weeks on the Wilmer and Vincent time. They open Nov. 24.

Gladys Webster, daughter of George P. Webster, a former partner of William A. Brady, has been engaged by Mr. Brady for one of his vaudeville offerings.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABELES, Edward, Co.: Victoria, N.Y.C.
ABINGDON, W. L., Co.: Orph., Omaha; Orph., St. Paul, 30-Dec. 6; Orph., Minneapolis, 7-13.
ACKERLY, Florence: Orph., Harrisburg, Pa.
ADELAIDE and Hughes: Colonial, N.Y.C.
ADELE, Rogers and Adele: Union Sq., N.Y.C., Dec. 1-6.
ADLER, Herman, Co.: Poli's, New Haven, Dec. 1-6; Poli's, Scranton, Pa., 8-13.
AGOUSTS, The: 44th St. Music Hall, N.Y.C., 27—indef.
AHEE, Three: Palace, Chgo.; Temple, Detroit, Dec. 8-13.
ALEXANDER Brothers: Poli's, Scranton, Dec. 1-6; Garrick, Wilmington, Del., 8-13.
ALLEN, Frederick, Co.: Sherman Grand, Calgary, Can., 25, 27; Empire, Edmonton, 28, 29.
ALLEN, Minnie: Keith's, Phila.; Palace, Chgo., 30-Dec. 6.
ALPHA Sextette: Pantages, Calgary, Can.; Pantages, Spokane, Dec. 7-14.
ALPINE Troupe: Colonial, N.Y.C., Dec. 1-6; Alhambra, N.Y.C., 8-13.
AMERICAN Dancers, Six: Lyric, Richmond; Colonial, Norfolk, Va., Dec. 1-6; Orph., Harrisburg, Pa., 8-13.
ANGER, Lou: Orph., Spokane; Orph., Seattle, 30-Dec. 6.
ANKER Brothers: Orph., Salt Lake City.
ANSON, Capt.: Fifth Ave., N.Y.C., Dec. 8-13.
ANTRIM, Harry: National, Louisville, Ky.; McVicker's, Chgo., Dec. 1-6; National, 8-13.
APDALE'S Circus: Shea's, Toronto; Hipp., Cleveland, Dec. 8-13.
APOLLO Trio: Temple, Rochester.
ARCADIA: Keith's, Indianapolis, Dec. 1-6; Keith's, Louisville, Ky., 8-13.
ARCO Brothers: Orph., Denver, 30-Dec. 6.
ARIMERA and Victor: Maj., Milwaukee, 23-29.
ARMSTRONG and Clark: Orph., Frisco; Orph., Sacramento, 30-Dec. 5; Orph., Stockton, 6-8.
ARTHURS, Three: Orph., Jacksonville, Fla.; Lyric, Birmingham, Ala., Dec. 1-6; Colonial, Norfolk, Ala., 8-13.
ASHLEY, Lillian: Poli's, New Haven, Dec. 8-13.
ASHLYN, Belle, Co.: Orph., 'Frisco, 30-Dec. 6.
ATCHISON-Ely Co.: 44th St. Music Hall, N.Y.C.—indef.
ATHLETAS, Four: Orph., Los Angeles.
ATHLETIC Girls, Boston's: Maj., Houston; Maj., San Antonio, Dec. 1-7; Maj., Hot Springs, 8-10; Maj., Little Rock, 11-13.
AUSTRALIAN Boy Scouts: Orph., New Orleans; Forsythe, Atlanta, Dec. 8-13.
AVON Comedy Four: Dominion, Ottawa, Can.; Orph., Montreal, Dec. 1-6; Keith's, Boston, 8-13.
AXTELLE, Hopkins, Co.: Temple, Hamilton.
AZARD Brothers: Keith's, Phila.; Shea's, Buffalo, Dec. 1-6.

"BACHELOR'S Dream": New Grand, St. Louis; Ave., Chgo., Dec. 1-3; Kedzie, Chgo., 4-7.
BAKER, Belle: Palace, N.Y.C.; Keith's, Cincinnati, Dec. 1-6; Keith's, Indianapolis, 8-13.
BALL and West: Keith's, Prov.; Colonial, N.Y.C., Dec. 8-13.
BALL, Ray Elmers: Keith's, Prov., Dec. 8-13.
BALLERINA, Clara: Colonial, N.Y.C.
BALLET Classique: Keith's, Indianapolis; Keith's, Cincinnati, Dec. 1-6.
BALLINGER and Reynolds: Orph., Seattle.
BANNONE, Three: Lyric, Norwood, O., 27-30; National, Detroit, Dec. 1-6.
BARDS, Four: Bronx, N.Y.C., Dec. 1-6; Fifth Ave., N.Y.C., 8-13.
BARKER, Ethel Mae: Poli's, New Haven.
BARNARD, Sophy: Orph., Spokane; Orph., Seattle, 30-Dec. 6.
BARNES, Gertrude: Orph., B'klyn.
BARNES, Stuart: Orph., 'Frisco, 23-Dec. 6.
BARRY and Wolford: Keith's, Washington; Alhambra, N.Y.C., Dec. 1-6; Bushwick, B'klyn, 8-13.
BARRY, Gene: Shubert's, Utica, N.Y., Dec. 8-13.
BARRY, Mr. and Mrs. Jimmy: Poli's, Hartford; Poli's, New Haven, Dec. 1-6.
BARTH, Lee: Proctor's, Newark, Dec. 8-13.
BARTHOLDI'S Birds: Palace, Chgo., 30-Dec. 6.
BARTLING, Anita: Temple, Rochester; Shea's, Buffalo, Dec. 1-6; Shea's, Toronto, 8-13.
BARTON, Sam: Hudson, Union Hill, N.J., Dec. 8-13.
BARTOS, Three: Keith's, Toledo; Temple, Detroit, Dec. 1-6; Temple, Rochester, 8-13.
BATES, Franklyn: Poli's, Scranton.
BATTLE of Bay Rum: Colonial, Erie, Pa.
BAXTER, Sid., Co.: Keith's, Cincinnati; Keith's, Indianapolis, Dec. 1-6.
BEAUMONT Brothers: Shea's, Toronto, Dec. 8-13.
BEAUTY is Only Skin Deep: Keith's, Phila.; Grand, Pittsburgh, Dec. 1-6; Temple, Detroit, 8-13.
BELL, Digby: Alhambra, N.Y.C., Dec. 1-6.
BELL Family: Orph., Duluth; Orph., Winnipeg, 30-Dec. 6.
BELLECLAIRE and Herman: Orph., Duluth; Orph., Minneapolis, 30-Dec. 6.
BERGERE, Valerie: Colonial, N.Y.C.; Keith's, Wash., Dec. 1-6; Maryland, Balto., 8-13.
BERRENS, The: Lyric, Birmingham, Ala., Dec. 8-13.
BESSON, Madame, Co.: Grand, Syracuse; Keith's, Toledo, Dec. 1-6; Hipp., Cleveland, 8-13.
BIG City Four: Colonial, Akron, 24-26; Park, Akron, 27-29; Grand, Indianapolis, Dec. 1-7; Hipp., Cleveland, 8-13.
BIGLOW, Campbell and Radyn: Keith's, Lowell, Mass., Dec. 8-13.
BIMBOS: Poli's, Worcester, Mass.; Poli's, Hartford, Dec. 1-6; Poli's, Scranton, Pa., 8-13.
BINGHAM, Will, Co.: Bushwick, B'klyn, Dec. 8-13.
BINNS and Burke: Shea's, Buffalo, Dec. 1-6; Shea's, Toronto, 8-13.
BINNS, Binns and Binns: Orph., Kansas City, 30-Dec. 6.
BISPHAM, David: Fifth Ave., N.Y.C., Dec. 1-6.
BISSET and Scott: Shea's, Toronto; Keith's, Toledo, Dec. 1-6; Hipp., Cleveland, 8-13.
BLAISDELL, Loola: Jersey City.
BLAKE'S Circus: Colonial, Chgo., 24-26; Willard, Chgo., 27-30.
BLANCHE, Belle: Bronx, N.Y.C.; Union Sq., N.Y.C., Dec. 1-6; Alhambra, N.Y.C., 8-13.
BLANK Family: Orph., Los Angeles, 30-Dec. 6.
BLONDY and Nelson: Kedzie, Chgo., 27-30; Maj., La Fayette, Ind., Dec. 1-3; Orph., So. Bend, 4-7; Ave., Chgo., 8-10.
BOGONNY Troupe: Hipp., Cleveland; Keith's, Cincinnati, Dec. 1-6.
BOLLING and Kelso: Maj., San Antonio.
BOLLINGER and Reynolds: Orph., Portland, Ore., 30-Dec. 6.
BORDON and Shannon: Shubert's, Utica, N. Y., Dec. 8-13.
BOUDINI Brothers: Sherman Grand, Calgary, 24, 27; Empire, Edmonton, 28, 29.
BOWERS, Fred, Co.: Bushwick, B'klyn, Dec. 1-6; Victoria, N.Y.C., 8-13.
BOWKER, Dr. John: Keith's, Prov.
BRADS, The: Orph., Spokane, 30-Dec. 1.
BRENNER, Dorothy: Fifth Ave., N.Y.C.
BRICE and Gonne: Grand Opera House, Phila.; B'way, Phila., Dec. 1-6; Shea's, Buffalo, 8-13.
BRONSON and Baldwin: Keith's, Boston, Dec. 1-6; Keith's, Prov., 8-13.
BROWN and Neuman: Orph., Denver; Orph., Lincoln, Neb., 30-Dec. 6.
BROWN, Seymour, Co.; Alhambra, N.Y.C.; Poli's, Scranton, Dec. 1-6; Colonial, N.Y.C., 8-13.
BUCKLEY'S Animals: Palace, Chgo.; Maj., Milwaukee, 30-Dec. 6.
BURKE, John and Mae: Grand, Syracuse; Poli's, Springfield, Mass., Dec. 1-6; Poli's, Worcester, 8-13.
BURLEY and Burley: Keith's, Louisville; Grand, Pittsburgh, Dec. 1-6; Keith's, Toledo, 8-13.
BURNHAM and Irwin: Fifth Ave., N.Y.C., Dec. 1-6.
BURTON and Lerner: Orph., Tampa, Fla., Dec. 1-6; Orph., Birmingham, Ala., 8-13.
CABARET Three: Poli's, Scranton, Dec. 1-6.
CALVIN, Blanche: Shubert's, Utica, N. Y., Dec. 1-6.
CAMERON and O'Connor: Keith's, Cincinnati; Keith's, Indianapolis, Dec. 1-6.
CAMPBELL'S Poodles: Keith's, Phila.
CANFIELD and Ashley: Alhambra, N.Y.C., Dec. 8-13.
CANTWELL and Walker: Bushwick, B'klyn; Keith's, Wash., Dec. 1-6.
CAPITAL City Four: Orph., Johnstown, 27-29; Orph., Harrisburg, Dec. 1-6.
CAPTAINE, Elcide: Orph., Kansas City, 30-Dec. 6.
CARLTONS, Two: Orph., 'Frisco, 30-Dec. 6.
CARON and Brown: Keith's, Louisville, Ky., Dec. 8-13.
CARON and Gaylord: Union Sq., N.Y.C.
CARRERA, Liane: Victoria, N.Y.C., Dec. 1-6.
CARRILLO, Leo: Orph., Omaha; Orph., St. Paul, 30-Dec. 6.
CARTMELL and Harris: Colonial, Norfolk.
CARYLL, Dina: Palace, Chgo., 30-Dec. 6.
CASTILIANS: Orph., B'klyn, Dec. 8-13.
CAUPOLICAN, Chief: Keith's, Cincinnati, Dec. 1-6; Keith's, Indianapolis, 8-13.
CHAMBERLAINS, The: Keith's, Columbus.
CHIP and Marble: Orph., Los Angeles, 23-Dec. 6.
CHORUS Lady: Orph., Racine, Wis., 25-26; Grand, Elgin, Ill., 27-30; Fox, Aurora, Dec. 1-3; Orph., Joliet, 4-7.
CHUNG Hwa Four: Orph., Sacramento, 23-26; Orph., Stockton 27-29; Orph., Los Angeles, 30-Dec. 6.
CHURCHILL, Berton, Co.: Keith's, Washington; Maryland, Balto., Dec. 1-6.
CLARK and Hamilton: Bushwick, B'klyn; Colonial, N.Y.C., Dec. 1-6.
CLARK and Verdi: Alhambra, N.Y.C.; Keith's, Prov., Dec. 1-6; Fifth Ave., N.Y.C., 8-13.
CLAYTON, Bessie: Palace, Chgo., 30-Dec. 6; Hipp., Cleveland, 8-13.
CLAYTON, Una, Co.: Bushwick, B'klyn.
CLIFF Laddie: Temple, Hamilton, Can.; Dominion, Ottawa, Dec. 1-6; Keith's, Toledo, 8-13.
CLIFFORD, Kathleen: Proctor's, Newark, Dec. 1-6.
CLINE, Marrie: Orph., B'klyn.
CLOWNLAND: Poli's, Scranton, Pa.; Keith's, Phila., Dec. 1-6; Orph., B'klyn, 8-13.
COGHLAN, Rosalind: Orph., Los Angeles.
COLLEGIANS, Three: Orph., Oakland, 23-Dec. 6.
COLLINS and Wappman: Orph., Birmingham, Ala., Dec. 8-13.
COLLINS, Milt: Keith's, Louisville, Dec. 1-6; Grand, Pittsburgh, 8-13.
CONCHAS, Paul: Orph., Minneapolis; Orph., Duluth, 30-Dec. 6.
CONLEY and Webb: Maj., Chgo.
CONLIN, Steele and Carr: Orph., Los Angeles, 23-Dec. 6.
CONLIN, Ray: Orph., B'klyn; Colonial, N.Y.C., Dec. 1-6; Alhambra, N.Y.C., 8-13.
CONROY and Mayo: Orph., Seattle; Orph., Portland, 30-Dec. 6.
CONSUL and Betty: Grand, Pittsburgh, Dec. 8-13.
CONWAY and Leland: Dominion, Ottawa, Can.; Orph., Montreal, Dec. 1-6; Temple, Hamilton, 8-13.
COOK, Joe: Keith's, Boston, Dec. 1-6.
COOPER, Joe and Lew: Maryland, Balto., Dec. 8-13.
CORELLI and Gillette: Orph., Spokane; Orph., Seattle, 30-Dec. 6.
COUNTISS, Cathrine: Orph., Spokane, 30-Dec. 6.
COX, Ray: Palace, N.Y.C.
CRAIG and Williams: Shubert's, Utica, N. Y., Dec. 1-6.
CRESSY and Dayne: Bushwick, B'klyn; Keith's, Phila., Dec. 1-13.
CROUCH and Welch: Orph., Montreal, Dec. 1-6; Temple, Hamilton, 8-13.
CULLEN, James: Temple, Rochester; Temple, Hamilton, Can., Dec. 1-6; Dominion, Ottawa, 8-13.
CUMMINGS and Gladings: Keith's, Prov., Dec. 1-6.
CUNNINGHAM and Marion: Hipp., Newcastle-on-Tyne, Dec. 1-6; Hipp., Portsmouth, 8-13; Hipp., Brighton, 15-20; Alhambra, Glasgow, Scot., 29-Jan. 3.
CUTTY'S, Three: Orph., 'Frisco; Orph., Oakland, 30-Dec. 6.
DAGWELL Sisters: Bronx, N.Y.C.
DAILEY, Robert, Co.: Poli's, Hartford; Poli's, Worcester, Mass., Dec. 1-6; Poli's, Scranton, Pa., 8-13.
DALY, Vinie: Palace, Chgo.; Maj., Milwaukee; Columbia, St. Louis, 30-Dec. 6.
DAMMAN, Carl, Troupe: Orph., Jacksonville.
DANCE Reveries: Orph., Los Angeles.
DANCING Violinist: Temple, Detroit; Temple, Rochester, Dec. 1-6; Keith's, Cleveland, 8-13.
DANIELS and Conrad: Keith's, Phila.
DARLING, Duke: Orph., Savannah, Ga.; Orph., Jacksonville, Fla., Dec. 1-6; Orph., Tampa, 8-13.
DARRAS Brothers: Fifth Ave., N.Y.C., Dec. 1-6.
DARRELL and Conway: Orph., Kansas City, 30-Dec. 6.
DAVENPORT, Eva: Fifth Ave., N.Y.C.
DAVIS, Edwards, Co.: Maj., Milwaukee, 30-Dec. 6.
DAZIE, Mlle.: Orph., 'Frisco, 23-Dec. 6.
DE DIOS Circus: Orph., Tampa, Fla., Dec. 1-6; Orph., Jacksonville, 8-13.
DEELEY, Ben, Co.; Bronx, N.Y.C.; Victoria, N.Y.C., Dec. 1-6.
DE ESTE, Jeanne: Orph., Des Moines, 30-Dec. 6.
DE KOS, Jack: Keith's, Phila., Dec. 1-6.
DE LEON and Davies: Union Sq., N.Y.C.
DE LESSO Troupe: Poli's, Hartford; Keith's, Wash., Dec. 8-13.
DELMORE and Lee: Shea's, Buffalo; Shea's, Toronto, Dec. 1-6; Colonial, N.Y.C., 8-13.
DETMORE and Light: Orph., Des Moines; Orph., Omaha, 30-Dec. 6.
DE MAR, Grace: Keith's, Toledo; Hipp., Cleveland, Dec. 1-6; Keith's, Columbus, 8-13.
DEMAREST and Chabot: Keith's, Louisville.
DEMEREL, George: Orph., St. Paul, 30-Dec. 6.
DE SCHELL, Dorothy: Temple, Rochester, Dec. 1-6; Poli's, Worcester, Mass., 8-13.
DE SYLVA, Muse, Co.: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
DE VOE, Hubert: Orph., Jacksonville, Fla., Dec. 1-13.
DIAMOND and Brennan: Colonial, N.Y.C.; Orph., B'klyn, Dec. 1-6; Alhambra, N.Y.C., 8-13.
DIAZ'S Monkeys: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
DICKINSON, Rube: Orph., Duluth; Orph., Winnipeg, 30-Dec. 6.
DIENUS and Barahan: Jardin de Danse, N.Y.C.—indef.
DIERO: Bronx, N.Y.C., Dec. 1-6.
DIXONS, Three: Orph., Jacksonville, Fla.; Orph., Tampa, Dec. 1-6.
DOLCE Sisters: Orph., Spokane, 30-Dec. 6.
DOLL Girl: Union Sq., N.Y.C.
DOOIN and McCool: Fifth Ave., N.Y.C., Dec. 8-13.
DOOLEY and Sayles: Forsythe, Atlanta; Lyric, Birmingham, Ala., Dec. 1-6; Maryland, Balto., 8-13.
DOOLEY, Jed and Ethel: Poli's, Springfield, Mass., Dec. 1-6; Poli's, Worcester, 8-13.
DORE, Robert: Palace, N.Y.C.
DORLANS: Forsythe, Atlanta, Dec. 1-6; Orph., Jacksonville, Fla., 8-13.
DORSAY and Russell: Dubuque, Ia., 24-27; Waterloo, 28-30; Davenport, 31-Dec. 7; Cedar Rapids, 7-11.
DRAPER, E. and V.: Colonial, Erie, Pa., Dec. 1-6.
DRESSLER, Marie: Columbia, St. Louis.
DUFFY and Lorens: Columbia, St. Louis; Maj., Milwaukee, 30-Dec. 6.
DU For Trio: Orph., Omaha; Maj., Milwaukee, 30-Dec. 6.
DUNFEE, Josephine: Orph., B'klyn, Dec. 8-13.
DUPREE and Dupree: Orph., Oakland, 30-Dec. 6.
DUPREE, Fred: Lyric, Richmond, Dec. 1-6; Lyric, Birmingham, Ala., 8-13.
DURSTELLE, Lee: Orph., Sacramento, 23-26; Orph., Stockton, 27-29.
DYER, Herbert, Co.: Colonial, Norfolk, Dec. 1-6; Keith's, Prov., 8-13.
ELDRIDGE and Barlow: Forsythe, Atlanta, Ga., Dec. 8-13.
ELIZABETH, Mary: Alhambra, N.Y.C.; Colonial, N.Y.C., Dec. 1-6; Proctor's, Newark, 8-13.
ELLIOTT and Mabes: Hipp., Spokane; Orph., Seattle, 30-Dec. 6.
ELLISONS, The: Orph., Sacramento, 23-26; Orph., Stockton, 27-29; Orph., Los Angeles, 30-Dec. 6.
EL REY Sisters: Temple, Hamilton, Can.
EMPIRE Comedy Four: Keith's, Phila.; Maryland, Balto., Dec. 1-6; Proctor's, Newark, 8-13.
ENTERTAINERS, Four: Maj., Chgo.; Columbia, St. Louis, 30-Dec. 6.
ERDMAN and Rollens: Shubert's, Utica, N. Y., Dec. 1-6.
ERNESTS, Three: Poli's, Worcester, Mass., Dec. 1-6; Poli's, New Haven, 8-13.
ERROLL, Bert: Bushwick, B'klyn, Dec. 8-13.
EUGENE, Carl: Keith's, Cincinnati; Keith's, Indianapolis, Dec. 1-6; Keith's, Louisville, 8-13.
EVANS, Charles E., Co.: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
FAGAN and Byron: Union Sq., N.Y.C.
FARGEON, H. and C.: Poli's, Hartford, Dec. 8-13.
FATIMA: Orph., Altoona, Pa., 9-10; Orph., Johnstown, 11-13.
FEIS Trio: Orph., Des Moines.
FELIX and Barry Girls: Shea's, Buffalo; Shea's, Toronto, Dec. 1-6; Shubert's, Utica, N. Y., Dec. 8-13.
FIDDLER and Shelton: Maj., Milwaukee.
FISHER and Green Co.: Orph., B'klyn; Proctor's, Newark, Dec. 1-6; Keith's, Prov., 8-13.
FISHER, Mr. and Mrs. Perkins: Empress, Miles City, Mont., 26; Empress, Billings, 27-29; Empress, Butte, Dec. 1-6; Empress, Spokane, 8-13.
FITZGERALD Mabie: Shubert, Utica, N. Y.; Temple, Hamilton, Can., Dec. 1-6.
FITZGIBBON, Bert: Orph., Winnipeg; Orph., Bazina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
"FIXING the Furnace": Orph., 'Frisco; Orph., Oakland, 30-Dec. 6.
FLANAGAN and Edwards: Orph., Omaha, 23-Dec. 6.
FLORENTINE Singers: Hipp., Cleveland; Grand, Pittsburgh, Dec. 1-6; Keith's, Toledo, 8-13.
FLORO, Prince: Keith's, Louisville; Keith's, Indianapolis, Dec. 1-6; Grand, Pittsburgh, 8-13.
FOGARTY, Frank: Keith's, Lowell, Mass., Dec. 8-13.
FOX and Dolly: Orph., 'Frisco; Orph., Oakland, 30-Dec. 6.
FOY, Eddie: Victoria, N.Y.C.; Shea's, Buffalo, Dec. 1-6; Shea's, Toronto, 8-13.
FOYER, Eddie: Fifth Ave., N.Y.C.
FRANCIS, Adeline: Orph., Savannah, Ga., 27-29; Lyric, Birmingham, Ala., Dec. 1-6.
FRANCOLI Troupe: Poli's, Springfield, Mass.; Poli's, New Haven, Dec. 8-13.
FRANKLIN, Irene: Maj., Milwaukee.
FRANZESKA, Jeanette: Orph., Kansas City; Orph., Des Moines, 30-Dec. 6.
FRAWLEY and Hunt: Lyric, Richmond.
FRED and Albert: Orph., Sacramento, 23-26; Orph., Stockton, 27-29.
FREEMAN and Dunham: Maj., Chgo.; Columbia, Grand Rapids, Dec. 1-6; Temple, Detroit, 8-13.
FRIEND and Lesser: Keith's, Prov.
FROSINI: Orph., Sioux City; Orph., Minneapolis, 30-Dec. 6.
GALLAGHER and Carlin: Orph., Seattle; Orph., Portland, 30-Dec. 6.
GALLAWAY, Louise: Orph., Montreal; Keith's, Wash., Dec. 8-13.
GALVIN, Wallace: Maryland, Balto.
GARDINER Three: Orph., Montreal; Temple, Hamilton, Dec. 1-6; Poli's, Scranton, Pa., 8-13.
GARDNER, Jack: Keith's, Washington; Orph., B'klyn, Dec. 1-6; Keith's, Phila., 8-13.
GARDYS: Temple, Hamilton, Can.
GASCOGNE, Cleo: Colonial, Norfolk, Dec. 1-6.
GEIGER, John: National, Boston; Keith's, Phila., Dec. 1-6; Allegheny, Phila., 8-13.
GENARDO and Bailey: Orph., Frisco; Orph., Oakland, 30-Dec. 6.
GEORGE, Edwin: Poli's, New Haven; Orph., B'klyn, Dec. 1-6.
GEORGETTE: Orph., Sioux City, 25-Dec. 6.
GERMAINE, Herbert, Trio: Grand, Syracuse, Dec. 1-6; Keith's, Toledo, 8-13.
GILFOIL, Harry: Victoria, N.Y.C., Dec. 8-13.
GIRL from Milwaukee: Bushwick, B'klyn, Dec. 1-6.
GIRL, The: Temple, Rochester; Orph., Montreal, Dec. 1-6.
GLASER, Lulu, Co.: Orph., Salt Lake City, 30-Dec. 6.
GOLDEN, Claude: Poli's, Worcester, Mass.; Poli's, Hartford, Dec. 1-6; Poli's, Springfield, Mass., 8-13.
GOLDIN, Horace, Co.: Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
GOLDSMITH and Hoppe: Proctor's, Newark; Lyric, Richmond, Dec. 1-6; Forsythe, Atlanta, Ga., 8-13.
GOLEMAN'S European Novelty: Orph., Kansas City; Orph., Omaha, 30-Dec. 6.
GORDON and Murphy: Poli's, Worcester, Mass., Dec. 8-13.
GORDON and Rice: Maj., Chgo.; Keith's, Columbus, Dec. 1-6; Grand, Pittsburgh, 8-13.
GORDON Highlanders: Orph., Harrisburg, Pa.
GORDONE, Bobbie: Orph., Lincoln, Neb.; Orph., Sioux City, 30-Dec. 6.
GORMLEY and Gaffney: Orph., York, Pa., 24-26; Orph., Allentown, 27-29; Shubert's, Utica, N. Y., Dec. 1-6; Orph., Harrisburg, Pa., 8-13.
GRANT and Hoag: Temple, Detroit, Dec. 8-13.
GRANVILLE, Bernard: Victoria, N.Y.C.
GRANVILLE, Taylor, Co.: Orph., Portland, Ore.
GRAY, Amana Norma: Keith's, Louisville, Ky., Dec. 8-13.
GREEN Beetle: Alhambra, N.Y.C.; Bronx, N.Y.C., Dec. 1-6; Colonial, N.Y.C., 8-13.
GREEN, Ethel: Shea's, Toronto; Grand, Pittsburgh, Dec. 8-13.
GREES, Carl: Fifth Ave., N.Y.C., Dec. 8-13.
GRIFFIN, Gerald: Liverpool, Eng., Dec. 1-7; Glasgow, Scot., 8-13; Bradford, Eng., 15-20; Birmingham, 22-27; Edinburg, Scot., 29-Jan. 4.
GROUCH Destroyers: Alhambra, N.Y.C.
GUERO and Carmen: Colonial, Erie, Pa.
GYGI, Otz: Bushwick, B'klyn.
HAGER and Goodwin: Grand, Terre Haute, Ind., 27-30; National, Louisville, Ky., Dec. 1-6.
HAINES, Robert T., Co.: Palace, N.Y.C.; Orph., B'klyn, Dec. 1-6; Bushwick, B'klyn, 8-13.
HAL and Francis: Union Sq., N.Y.C., Dec. 1-6.
HALLEY and Noble: Temple, Rochester, Dec. 8-13.
HAMLIN, Fred, Co.: Orph., Memphis, 30-Dec. 6.
HANDERS and Millise: Orph., Minneapolis; Orph., Duluth, 30-Dec. 6.
HANLON and Clifton: Colonial, N.Y.C., Dec. 1-6; Victoria, N.Y.C., 8-13.
HANLON and Hanlon: Orph., Spokane; Orph., Seattle, 30-Dec. 6.
HANLON, Dean and Hanlon: Orph., Montreal; Dominion, Ottawa, Dec. 1-6; Temple, Hamilton, 8-13.
HARDT, Louis: Orph., Omaha.
HART, Marie and Billy: Keith's, Prov., Dec. 8-13.
HARVEYS, Four: Bronx, N.Y.C.; Bushwick, B'klyn, Dec. 1-6; Keith's, Boston, 8-13.
HAWKINS, Lew: Orph., Spokane, 30-Dec. 6.
HAWTHORNE, Hilda: Maj., Chgo.
HAYES, Brent: Columbia, St. Louis; Palace, Chgo., 30-Dec. 6.
HAYES, Ed.: Victoria, N.Y.C.; Grand, Pittsburgh, Dec. 1-6.
HEATHER, Jose: Proctor's, Newark; Fifth Ave., N.Y.C., Dec. 1-6.
HEDDERS, Three: Keith's, Wash., Dec. 1-6.
HENNINGS, John and Winnie: Keith's, Phila.; Wm. Penn, Phila., Dec. 8-13.
HENRY and Francis: Lyric, Birmingham, Ala., Dec. 1-6; Forsythe, Atlanta, Ga., 8-13.
HENSHAW and Averr: Orph., Memphis, 30-Dec. 6.
HERBERT and Goldsmith: Proctor's, Newark; Poli's, New Haven, Dec. 1-6.
HERLEIN, Lillian: Orph., Spokane, 30-Dec. 6.
HERRON and Gaylord: Union Sq., N.Y.C.
HERS, Ralph: Palace, N.Y.C.
HERZOG'S Horses: Keith's, Columbus, Dec. 1-6; Columbia, Grand Rapids, 8-13.
HESS Sisters: Proctor's, Newark; Fifth Ave., N.Y.C., Dec. 1-6; Poli's, New Haven, 8-13.
HESSLER, Helen: Keith's, Phila.
HICKEY Brothers, Three: Charleston, S. C., Dec. 1-3; Orph., Savannah, 4-6; Lyric, Birmingham, Ala., 8-13.
HILTON, John, Co.: Shubert's, Utica, N. Y., Dec. 1-6.
HINES and Fox: Shea's, Toronto; Hipp., Cleveland, Dec. 1-6; Columbia, Grand Rapids, 8-13.
HOCKNEY Co.: Orph., Duluth, 30-Dec. 6.
HOEY and Lee; Orph., Sioux City; Orph., Des Moines, 30-Dec. 6.
HOLMAN, Harry, Co.: Orph., Wheeling, W. Va., 24-27; Weller, Zanesville, O., 28-30; Sheriden Sq., Pittsburgh, Dec. 1-6.
HOLMES, Taylor: Maj., Milwaukee.
HONEY Girls: Victoria, N.Y.C.
HOUSE That Jack Built: Poli's, New Haven.
HOUSE Warmers, Orph., Harrisburg, Pa.; Keith's, Cincinnati, Dec. 7-13.
HOWARD and Lawrence: Maj., Chgo., 30-Dec. 6.
HOWARD and Ratcliffe Co.: Keith's, Toledo; Columbia, Grand Rapids, Dec. 1-6.
HOWARD'S Ponies: Shea's, Buffalo; Shea's, Toronto, Dec. 1-6; Shubert's, Utica, N. Y., 8-13.
"HOW Hoddmeister Did It": Maj., Milwaukee, 30-Dec. 6; Keith's, Indianapolis, 8-13.
HOYT'S Minstrels: Columbia, St. Louis; Maj., Milwaukee, 30-Dec. 6.
HUFFORD and Chain: National, Boston, Dec. 8-13.
HUGHES, Mrs. Gene, Co.: Keith's, Columbus, Dec. 1-6.
HUNT, Ida B.: Temple, Detroit, Dec. 1-6; Temple, Rochester, 8-13.
HUNTING and Francis: Maj., Milwaukee; Palace, Chgo., 30-Dec. 6.
HURSEY and Lee: Orph., Harrisburg, Pa.; Lyric, Richmond, Dec. 1-6; Colonial, Norfolk, 8-13.
"I SHOULD Worry": Ottawa, Ill., 23-25; La Salle, 27-29; Clinton, Ia., 30-Dec. 2; Iowa City, 4-6; Keokuk, 7-10.
ICELANDIC Troupe: Lyric, Richmond; Maryland, Balto., Dec. 1-6; Grand, Pittsburgh, 8-13.
IMHOFF, Conn and Corinne: Union Sq., N.Y.C.; Victoria, N.Y.C., Dec. 1-6.
INGE, Clara: Keith's, Cincinnati, 24-Dec. 1.
ILLEN Sisters: Orph., St. Paul; Orph., Duluth, 30-Dec. 6.
ISMED: Bronx, N.Y.C.; Temple, Hamilton, Can.; Keith's, Cincinnati, Dec. 8-13.
JACKSON, Thomas, Co.: Shea's, Toronto, Dec. 8-13.
JAMES, Walter: Orph., Jacksonville, Fla.; Orph., Tampa, Dec. 1-6; Orph., Birmingham, Ala., 8-13.
JARDYS, The: Dominion, Ottawa, Can., Dec. 8-13.
JEFFERSON, Joe: Poli's, Scranton, Pa.; Bronx, N.Y.C., Dec. 1-6; Keith's, Prov., 8-13.
JOHNSON, Martin: Orph., Winnipeg; Orph., Bazina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
JONES and Sylvester: Keith's, Phila., Dec. 1-6.
JONES, Billy H.: Orph., Savannah, Ga.; Lyric, Birmingham, Ala., Dec. 1-6.
JONLEYS, Two: Bronx, N.Y.C.
JUNGMAN Family: Orph., Lincoln, Neb.; Maj., Chgo., 30-Dec. 6.
"JUST Half Way": Dominion, Ottawa; Keith's, Prov., Dec. 1-6.
KARAS, Fifth Ave., N.Y.C., Dec. 8-13.
KAUFMANN Brothers: Poli's, Worcester, Mass.; Keith's, Phila., Dec. 8-13.
KEANE, Robert E.: Proctor's, Newark; Grand, Syracuse, Dec. 1-6; Orph., B'klyn, 8-13.
KEATONS, Three: Forsythe, Atlanta; Victoria, N.Y.C., Dec. 1-6; Shubert's, Utica, 8-13.
KEENAN, Frank: Orph., New Orleans.
KELLY and Lucey: Bronx, N.Y.C.
KELLY and Pollock: Keith's, Wash.
KELLY, Andrew: Orph., Salt Lake City, 30-Dec. 6.
KELLY, Walter C., Co.: 44th St. Music Hall., N.Y.C.—indef.
KELSO, Louis: Maj., San Antonio; Maj., Little Rock, Ark., Dec. 1-3; Maj., Hot Springs, 4-6.

KENNEDY, Jack, Co.: Orph., Des Moines; Orph., Davenport, Dec. 1-3; Orph., Omaha, 8-13.
KENNEDY and Rooney: Orph., Portland.
KENNY, Nobody and Platt: Orph., St. Paul; Orph., Duluth, 30-Dec. 3.
KENT, S. Miller, Co.: Orph., Oakland; Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
KETARO Four: Orph., Oakland; Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
KID Kabaret: Orph., St. Paul; Columbia, St. Louis, 30-Dec. 6.
KIDDER, Kathryn: Orph., Sacramento, 23-26; Orph., Stockton, 27-29; Orph., Los Angeles, 30-Dec. 6.
KIMBERLY and Mohr: Shea's, Buffalo, Dec. 8-13.
KING and Brown: Orph., Rock Island, Ill., 23-29; Mal., Iowa City, Ia., 27-30; Globe, Keokuk, Ia., Dec. 1-3; Empire, Quincy, 4-6; Galety, Galesburg, 7-10.
KIPP and Kipsy: Orph., Birmingham, Ala., Dec. 8-13.
KIRKE and Fogarty: Orph., St. Paul.
KITAMURA Japs: Colonial, Erie, Pa., Dec. 8-13.
KLUTING'S Animals: Orph., Salt Lake City, 30-Dec. 6.
KRAMER and Morton: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
KUHNS, O.: Garrick, Wilmington, Del., Dec. 1-6.

LA COUNT, Bessie: Dominion, Ottawa; Shea's, Buffalo, Dec. 1-6.
LA GRANDALL: Bronx, N.Y. C., Dec. 8-13.
LA CROIX, Paul: Columbia, St. Louis; Maj., Milwaukee, 30-Dec. 6; Temple, Detroit, 8-13.
LAI Mon Kim: Forsythe, Atlanta; Charleston, S. C., Dec. 1-3; Orph., Savannah, 4-6; Lyric, Richmond, 8-13.
LAMBERT and Ball: Orph., Salt Lake City; Orph., Denver, 30-Dec. 6.
LAMESTINE: Orph., Savannah, Dec. 1-3; Charleston, S. C., 4-6; Orph., Birmingham, Ala., 8-13.
LANGTON, Lucier, Co.: Poli's, Scranton, Pa.
LANDER and Mack: Beloit, Wis., 27-30; Wilson, Chaco., Dec. 1-3.
LANE and O'Donnell: Orph., Lincoln, Neb.; Orph., Sioux City, 30-Dec. 6.
LANGDONS, The: Orph., Denver; Orph., Lincoln, Neb., 30-Dec. 6.
LA TOY Brothers: Orph., Portland, Ore.
LAUBE, Max: Keith's, Boston; Maryland, Balto., Dec. 1-6.
LAUGHLIN'S Dogs: Orph., Jacksonville, Fla., Dec. 1-3; Lyric, Birmingham, Ala., 8-13.
LA VIER: Orph., Denver; Orph., Lincoln, Neb., 30-Dec. 6.
LAWN Party, The: Orph., Denver.
LEAN, Cecil: Bushwick, B'klyn, Dec. 1-3; Bronx, N. Y. C., 8-13.
LEIPSIG: Poli's, Scranton, Pa.
LEITZEL and Jeannette: Proctor's, Newark; Poli's, Scranton, Dec. 1-6.
LEON, Dazie: Orph., Winnipeg; Orph., Regina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
LEONARD and Russell: Orph., St. Paul.
LEONARD, Ed, Co.: Orph., Sioux City, 30-Dec. 6.
LES Gougats: Orph., Winnipeg, 30-Dec. 6.
LE ROY, Talma and Bosco: Temple, Rochester; Keith's, Boston, Dec. 1-6; Orph., B'klyn, 8-13.
LE ROY, Wilson and Tom: Fifth Ave., N.Y.C.; Keith's, Lowell, Dec. 1-6.
LESLIE, Bert: Empress, Cincinnati; Maj., Chaco., Dec. 1-6; Empress, Milwaukee, 8-13.
LES Yost: Maj., Milwaukee; Maj., Chaco., 30-Dec. 6.
LEVY, Bert: Orph., Seattle; Orph., Portland, 30-Dec. 6.
LEWIS and Dody: Temple, Hamilton, Can.; Dominion, Ottawa, Dec. 1-6; Orph., Montreal, 8-13.
LEWIS and McCarty: Orph., Frisco, 23-Dec. 6.
LEWIS and Norton: Empress, Frisco.
LIEBERATI, Alexander: Maj., Chaco, 30-Dec. 6.
LIPONITI: Colonial, Erie, Pa., Dec. 1-6; Keith's, Toledo, 8-13.
LINA Mme.: Orph., Salt Lake City, 30-Dec. 6.
LINDSAY, Fred; Orph., Duluth; Orph., Winnipeg, 30-Dec. 6.
LINTON and Lawrence: Alhambra, N.Y.C.; Orph., B'klyn, Dec. 1-6; Bushwick, B'klyn, 8-13.
LITTLE Parisiennes: Orph., Kansas City; Orph., Des Moines, Dec. 1-6; Orph., Sioux City, 8-13.
LLOYD and Whitehouse: Orph., Seattle; Orph., Portland, 30-Dec. 6.
LLOYD, Hush: Proctor's, Newark; Fifth Ave., N.Y.C., Dec. 1-6.
LLOYD, Marie; Orph., B'klyn; Alhambra, N.Y.C., Dec. 1-6.
LOCKETT and Waldron: Alhambra, N.Y.C.; Keith's, Phila., Dec. 1-6.
LOLO: Poli's, Hartford; Poli's, Worcester, Mass., Dec. 1-6; Poli's, Springfield, 8-13.
LO Mario: Orph., B'klyn; Alhambra, N.Y.C., Dec. 1-6; Keith's, Boston, 8-13.
LONG, Billy: Lyric, Richmond, Va., Dec. 8-13.
LORA: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
LORNA and Toots Pounds: Orph., Spokane; Orph., Seattle, 30-Dec. 6.
LORRAINE and Burke: Orph., Kansas City; Orph., Sioux City, 30-Dec. 6.
LORRAINE and Dudley: Keith's, Indianapolis; Keith's, Cincinnati, Dec. 1-6; Keith's, Louisville, 8-13.
LORRAINE, Lillian; Victoria, N.Y.C., Dec. 1-6; Fifth Ave., N.Y.C., 8-13.
LOVE and Wilbur: Alhambra, N.Y.C.
LOYAL and Partner: Kansas City, 25-Dec. 6.
LUCAS, Jimmie: Keith's, Indianapolis.
LYNCH and Zeliar: Temple, Hamilton, Can., Dec. 1-6; Shea's, Buffalo, 8-13.
LYONS and Yosco: Orph., Portland, 30-Dec. 6.

MACART and Bradford: Keith's, Prov.; Victoria, N. Y.C., Dec. 1-6.
MACK and Orth: Orph., Los Angeles.
MACK and Williams: Orph., New Orleans.
MACY and Hissing: Fifth Ave., N.Y.C., Dec. 8-13.
MADDEN and Fitzpatrick: Keith's.
MAHONEY, Tom: Orph., Montreal, Dec. 1-6.
MAJESTIC Musical Four: Poli's, Springfield, Mass., Dec. 1-3.
MAJESTIC Trio: Charleston, S. C., Dec. 1-3; Orph., Savannah, Ga., 4-6; Orph., Jacksonville, Fla., 8-13.
MANN, Sam Co.: Grand, Syracuse; Shubert, Utica, Dec. 1-6; Alhambra, N.Y.C., 8-13.
MANNING, Moore and Armstrong: Orph., Des Moines; Orph., St. Paul, 30-Dec. 6.
MARIE, Dainty: Keith's, Boston; Keith's, Lowell, Dec. 1-3; Poli's, Worcester, 8-13.
MARINETTI and Lewis: Family, Clinton, Ia., 24-26; Hipp., Peoria, Ill., 27-30.
MARLO Duo: Orph., Winnipeg; Orph., Regina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
MARQUARD and Seeley: Palace, Chaco.; Fifth Ave., N.Y. C., Dec. 8-13.
MARTHA, Mlle.: Orph., Sioux City; Orph., Des Moines, 30-Dec. 6.
MARTIN, Betty: Jardin de Danse, N.Y.C.—Indef.
MARTINI and Fabrini: Columbia, St. Louis; Orph., Memphis, 30-Dec. 6.
MAXINE Brothers and Bobby: Orph., St. Paul; Orph., Des Moines, 30-Dec. 6.
MAYHEW and Taylor: Orph., Minneapolis; Orph., Omaha, 30-Dec. 6.
McBANS, The: Bushwick, B'klyn.
McCONNELL and Simpson: Shea's, Toronto; Temple, Hamilton, Can., Dec. 1-6; Dominion, Ottawa, 8-13.
McGREEVY, Mr. and Mrs. J.: Temple, Rochester; Grand, Syracuse, Dec. 1-6; Grand, Pittsburgh, 8-13.
McKAY and Ardine: Keith's, Indianapolis; Keith's, Louisville, Dec. 1-6; Orph., Memphis, 8-13.
McKAYOS: Indiana, Chap., 22-26; Orph., Madison, Wis., 27-30.
McKINLEY, Nick: Keystone, Phila.; G. O. H., Phila., Dec. 1-6; Nixon, Phila., 8-13.
McLALLEN and Carson: Orph., Sioux City; Orph., Omaha, 30-Dec. 6.
McMAHON, Diamond and Clements: Shea's, Buffalo; Shea's, Toronto, Dec. 1-6.
McRAY and Clegg: Grand, Syracuse; Poli's, Worcester, Mass., Dec. 1-6; Poli's, Hartford, 8-13.
MELODY Chaps, Five: Colonial, Norfolk, Dec. 1-6.
MELODY Monarchs and Maid: Tampa, Fla.
MELVILLE and Higgins: Poli's, Hartford; Orph., Montreal, Dec. 1-6; Dominion, Ottawa, 8-13.
MELVINS, Three: Grand, Syracuse.
MERCEDES: Hipp., Cleveland; Grand, Syracuse, Dec. 1-6; Temple, Hamilton, Can., 8-13.
MEREDITH and Snooser: Dominion, Ottawa, Can.; Poli's, Springfield, Mass., Dec. 1-6.
MEREDITH Sisters: Victoria, N.Y.C., Dec. 8-13.
MERRILL Sisters, Four: Dominion, Ottawa, Can.; Temple, Hamilton, Dec. 1-6; Shea's, Buffalo, 8-13.
MERRIL and Otto: Orph., Harrisburg, Pa.; Shubert, Utica, N. Y., Dec. 1-3; Colonial, Norfolk, Dec. 4-6.
METROPOLITAN Dancers: Poli's, Worcester, Mass.
MEYER, Ryman: Orph., Frisco, 30-Dec. 6.
MIJARES: Shubert, Utica, N. Y.; Orph., Harrisburg, Pa., Dec. 1-3; Maryland, Balto., 8-13.
MILLER, Homer, Co.: Orph., New Orleans; Orph., Birmingham, Ala., Dec. 8-13.
MILLERS and Lyle: Victoria, N.Y.C.; Colonial, Erie, Pa., Dec. 8-13.
MILLER and Mack: Keith's, Prov.
MILLERS, Juggling: Orph., Des Moines.
MILLERS, Marvelous: Jardin de Danse, N.Y.C.—Indef.
MILLMAN Bird Trio: Fifth Ave., N.Y.C.
MILTON and De Long Sisters: Orph., Denver.
MIMIC Four: Orph., Jacksonville, Fla.
MONTAMBO and Wells: Bronx, N.Y.C.; Keith's, Phila., Dec. 8-13.
MONTGOMERY and Healy Sisters: Maryland, Balto., Dec. 1-6; Lyric, Richmond, Va., 8-13.
MONTGOMERY, Marshall: Orph., Portland, Ore.
MOOR, R. H.: Lyric, Birmingham, Ala., Dec. 1-6.
MOORE and Littlefield: Orph., Memphis, 30-Dec. 6.
MOORE and Young: Orph., B'klyn; Poli's, Scranton, Pa., Dec. 1-6; Keith's, Wash., 8-13.
MORA, "Silent": Union Sq., Pittsfield, Mass., 24-26; Richmond, North Adams, 27-29; Lyceum, New London, Conn., Dec. 1-3; Alhambra, Stamford, 4-6; Dominion, Ottawa, Can., 8-13.
MORGAN, Bailey and Morgan: Shea's, Buffalo; Shea's, Toronto, Dec. 1-6.
MORI Bros., Three: Bushwick, B'klyn; Keith's, Prov., Dec. 1-6.
MORRIS and Allen: Maryland, Balto., 24-Dec. 1.
MORRIS, Eddie: Proctor's, Newark, Dec. 1-6; Fifth Ave., N.Y.C., 8-13.
MORRIS, Nina, Co.: Orph., Winnipeg; Orph., Regina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
MORTON and Glass: Keith's, Phila., Dec. 8-13.
MORTON, Clara: Orph., Los Angeles, 23-Dec. 6.
MORTON, Ed.: Proctor's, Newark, Dec. 1-6; Bronx, N.Y.C., 8-13.
MORTON, James J.: Orph., Sacramento, 23-26; Orph., Stockton, 27-29; Orph., Los Angeles, 30-Dec. 6.
MORTON, Sam and Kitty: Poli's, Worcester, Mass.; Poli's, Hartford, Dec. 1-6; Poli's, Scranton, Pa., 8-13.
MOTORING: Bushwick, B'klyn, Dec. 1-6; Victoria, N. Y.C., 8-13.
MOWATS, Five: Colonial, N. Y.C.; Bushwick, B'klyn, Dec. 1-6.
MULLEN and Coogan: Orph., Kansas City., 30-Dec. 6.
MULLER, Gene, Trio: Columbia, St. Louis, 30-Dec. 6.
MULLEN and Stanley: Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
MUNSEY, Edna: Orph., Portland, Ore.
MURIEL and Francis: Orph., Seattle; Orph., Spokane, 30-Dec. 6.
MURPHY and Nichols: Victoria, N.Y.C., Dec. 8-13.
MURRAY, John T.: Colonial, Erie, Pa.
MYCOFF and Vanity: Maryland, Balto., Dec. 8-13.
MYRTLE and Daisy: Dominion, Ottawa, Can., Dec. 8-13.
"NAKED Man, The": Columbia, St. Louis, 30-Dec. 6.
NEPTUNE'S Garden: Keith's, Columbus; Keith's, Toledo, Dec. 1-6.
NETHERSOLE, Olga: Maj., Chaco, 30-Dec. 6.
NEVINS and Erwood: Poli's, Worcester, Mass., Dec. 1-6; Poli's, Scranton, Pa., 8-13.
NICHOLS, Nellie: Orph., Salt Lake City; Orph., Denver, 30-Dec. 6.
NICHOLS Sisters: Orph., New Orleans; Orph., Jacksonville, Fla., Dec. 8-13.
NICK'S Skating Girl: Forsythe, Atlanta, Ga.; Orph., Jacksonville, Fla., Dec. 1-3; Lyric, Birmingham, Ala., 8-13.
NIELSON, Christine: Fifth Ave., N.Y.C.
NIP and Tuck: Poli's, New Haven.
NONETTE: Orph., Seattle; Orph., Portland, 30-Dec. 6.
NORTON and Nicholson: Forsythe, Atlanta, Dec. 1-6.
NORWORTH, Jack: Colonial, N.Y.C.; Victoria, N.Y.C., Dec. 1-6; Alhambra, N.Y.C., 8-13.
NUGENT, J. C., Co.: Orph., Sioux City; Orph., Minneapolis, 30-Dec. 6.
OAKLAND, Will: Orph., Montreal; Fifth Ave., N.Y.C., Dec. 1-6; Poli's, Worcester, 8-13.
O'DELL, Mamie: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
O'DONNELL, Charles, Co.: Keith's, Prov.; Colonial, Erie, Pa., Dec. 1-6.
OLCOTT, Charles: Poli's, Hartford; Poli's, New Haven, Dec. 1-6.
OLYMPIA Girls: Orph., St. Paul; Orph., Minneapolis, 30-Dec. 6.
O'MEARA, Gildea: Keith's, Cincinnati; Orph., Memphis, 30-Dec. 6; Orph., New Orleans, 8-13.
O'NEIL, Dee: Orph., New Orleans.
O'NEIL and Walmsley: Keith's, Columbus, Dec. 8-13.
ONRI, Arabic and Daily: Temple, Rochester, Dec. 8-13.
ORFORD'S Elephants: Forsythe, Atlanta, Ga., Dec. 1-6; Keith's, Columbus, 8-13.
OSTERMAN, Simon, Co.: Alhambra, N.Y.C., Dec. 8-13.
PACE, Helen; Grand, Pittsburgh; Colonial, Norfolk, Va., Dec. 1-6.
PARRY, Charlotte, Co.: Orph., Salt Lake City.
PEARSON and Goldie: Orph., Denver; Orph., Lincoln, Neb., 30-Dec. 6.
PEREZ, Four: Orph., Minneapolis; Orph., St. Paul, 30-Dec. 6.
PERRY, Albert: Forsythe, Atlanta; Lyric, Birmingham, Ala., Dec. 1-6; Lyric, Richmond, 8-13.
PETROVA, Olga: Palace, N. Y.C.
PIANO Movers and The Actress: Bronx, N.Y.C.
POLLOCK, Milton, Co.: Orph., Minneapolis; Orph., Duluth, 23-29; Orph., Winnipeg, Dec. 1-6; Maj., Milwaukee, 15-20.
PORCH Party: Bushwick, B'klyn, Dec. 1-6.
PRELLE'S Dogs: Maryland, Balto.; Temple, Detroit, Dec. 1-6; Temple, Rochester, 8-13.
PURPLE Lady: Bronx, N.Y.C.; Colonial, N.Y.C., Dec. 1-6; Keith's, Wash., 8-13.
RAFAYETTE'S Dogs: Orph., B'klyn; Keith's, Boston, 24-29; Keith's, Phila., Dec. 1-6.
RAMESES, The: Columbia, St. Louis; Orph., Memphis, 30-Dec. 6.
RAMSDELL Trio: Union Sq., N.Y.C.
RANF, Claude: Hipp., Cleveland; Keith's, Indianapolis, Dec. 8-13.
RANKIN, Virginia: Orph., Oakland.
RAVENSCROFF, Charlotte: Orph., Omaha; Orph., Denver, 30-Dec. 6.
RAY and Hilliard: Poli's, Worcester, Mass.; Dominion, Ottawa, Can., Dec. 1-6; Orph., Montreal, 8-13.
RAY, John and Edith: Victoria, N.Y.C., Dec. 1-6.
RAYMOND and Bain: Union Sq., N.Y.C., Dec. 8-13.
RAYMOND and Caverly: Colonial, N.Y.C.; Victoria, N.Y. C., Dec. 1-6.
RAYNOS Dogs: Keith's, Washington.
REDFORD and Winchester: Orph., Sioux City; Orph., Minneapolis, 30-Dec. 6.
REDHEADS, Leskr's: Keith's, Boston; Keith's, Prov., Dec. 1-6; Shea's, Buffalo, 8-13.
REISNER and Gores: Grand, Pittsburgh; Shea's, Buffalo, Dec. 1-6; Shea's, Toronto, 8-13.
REMINGTON and Picks: Keith's, Phila., Dec. 8-13.
RENO, George E.: Lyric, Birmingham, Ala.; Lyric, Richmond, Va., Dec. 1-6; Keith's, Columbus, 8-13.
REYNARD, Ed. F.: Keith's, Phila.
RICE and Frankiyn: Kedzie, Chgo., 23-26.
RICE, Sally and Scott: Orph., Salt Lake City; Orph., Denver, 30-Dec. 6.
RICHARDS, Chris: Bushwick, B'klyn; Alhambra, N.Y.C., Dec. 1-6; Bronx, N.Y.C., 8-13.
RICHARDSON, Bruce, Co.: New Grand, Evansville, Ind., 27-29; Princess, Wichita, Kan., 15-18.
RIO and Norman: Fifth Ave., N.Y.C.
RITCHIE, Adele: Colonial, N. Y.C.
ROBERTA and Vavera: Orph., Winnipeg; Orph., Regina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
ROBERTS, Hans, Co.: Maj., Milwaukee.
ROBERTS, Lord: Maj., Dallas, 24-29; Maj., Houston, Dec. 1-6; Maj., San Antonio, 8-14.
ROBINS: Proctor's, Newark, Dec. 1-6; Fifth Ave., N.Y.C., 8-13.
ROGERS, Will: Palace, Chgo., 23-Dec. 6.
ROLANDOW Brothers: Orph., Montreal, Dec. 8-13.
ROONEY and Bent: Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
ROSA, Della, and Marcelle: Orph., Salt Lake City; Orph., Denver, 30-Dec. 6.
ROSAIRES, The: Keith's, Louisville, Ky.; Lyric, Birmingham, Ala., Dec. 1-6; Forsythe, Atlanta, 8-13.
ROSE, Julian: Fifth Ave., N. Y.C.
ROSINI, Carl: Orph., Kansas City; Orph., Sioux City, 30-Dec. 6.
RUEGGER, Elsie: Orph., Omaha, 30-Dec. 6.
RYAN and Lee: Temple, Rochester, Dec. 1-6; Keith's, Cincinnati, 8-13.
ST. DENIS, Ruth; Victoria, N. Y.C., Dec. 1-6.
ST. JAMES, W. H., Co.: Union Sq., N.Y.C.
SAHARET: Orph., Denver.
SALE, Chick: Hipp., Cleveland; Maj., Chaco, 30-Dec. 6.
SAMARINI Six: Orph., Scranton; Orph., Seattle, 30-Dec. 6.
SCHEFF, Fritzi: Maj., Chaco.; Hipp., Cleveland, Dec. 1-6.
SCHINDLER, Paul: Palace, Chgo.; Columbia, St. Louis, 30-Dec. 6.
SCHOOLER and Dickenson: Fifth Ave., N.Y.C.
SCHRODER, Helen; Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
SCHWARTZ Brothers; 44th St. Music Hall, N.Y.C., 27—Indef.
SCOTT and Keane: Orph., Los Angeles.
SEDONA'S Venus: Keith's, Phila., Dec. 8-13.
SHARP and Turek: Orph., Duluth; Orph., Winnipeg, 30-Dec. 6.
SHAW, Allen: Orph., Montreal, Dec. 8-13.
SHAW, Lillian; Maj., Milwaukee; Hipp., Cleveland, 24-29; Poli's, Scranton, Pa., Dec. 1-6.
SHERMAN, Van and Hyman: Keith's, Phila., Dec. 8-13.
SHIRLEY, Eva: Keith's, Cincinnati; Keith's, Columbus, Dec. 1-3; Keith's, Toledo, 8-13.
SIMON, Louis, Co.: Orph., B'klyn, Dec. 1-6.
SISTO, William: Grand, Pittsburgh, Dec. 1-6; Keith's, Cincinnati, 8-13.
SKATER'S Bijoux: Orph., Charleston, S. C., Dec. 8-10; Orph., Savannah, 11-13.
SKATING Bear: Lyric, Richmond, Va., Dec. 1-6; Colonial, Norfolk, 8-13.
SLEMONS, Fredrika: Alhambra, N.Y.C.; Orph., B'klyn, Dec. 1-6; Bronx, N.Y.C., 8-13.
SLIVERS: Bronx, N.Y.C.
SMALLEY, Ralph: Orph., Salt Lake City, 30-Dec. 6.
SMITH, Cook and Brandon: Fifth Ave., N.Y.C.
SONG Birds: Orph., Kansas City, 30-Dec. 6.
SOTHERN, Jean: Keith's, Lowell, Mass., Dec. 1-3.
SPENCER and Williams: Hudson, Union Hill, N. J.
SPRAGUE and McNeece: Orph., B'klyn; Bushwick, B'klyn, Dec. 1-6.
SPRING Girl; Poli's, New Haven, Dec. 1-6; Poli's, Hartford, 8-13.
STANLEY, Stan, Trio: Poli's, Scranton, Pa.; Victoria, N.Y. C., Dec. 1-6; Keith's, Toledo, 8-13.
STANLEYS, The: Orph., Montreal; Dominion, Ottawa, Dec. 1-6.
STEPHENS, Lena; Shea's, Buffalo; Temple, Detroit, Dec. 8-13.
STEVENS, Edwin, Co.: Keith's, Toronto; Keith's, Indianapolis, Dec. 1-6; Keith's, Cincinnati, 8-13.
STEVENS, Francis: Dominion, Ottawa, Can., Dec. 1-6; Orph., Montreal, 8-13.
STEVENS, Leona; Shea's, Toronto, Dec. 1-6.
STEWART-Richardson, Lady Constance; Victoria, N.Y.C., Dec. 8-13.
STONE and Hays: Ashland, Chgo., 23-26; Temple, Ft. Wayne, Ind., 27-29; Orph., Rockford, Ill., Dec. 1-3; Maj., Dubuque, Ia., 4-6; Maj., Cedar Rapids, 7-10.
STONE and Kalisz; Palace, Chgo.; Colonial, N.Y.C., 8-13.
STORY, Belle; Poli's, Scranton; Orph., Harrisburg, Dec. 1-6.
STUART, Tom; Poli's, Springfield, Mass.; Poli's, Worcester, Dec. 1-6; Keith's, Prov., 8-13.
SULLIVAN, Arthur, Co.; Maryland, Balto.; Orph., Harrisburg, Pa., Dec. 1-6; Poli's, New Haven, 8-13.
SULLY Five: Orph., Spokane, 30-Dec. 6.
SUMNER, Byron, Co.: Poli's, Hartford, Dec. 1-6.
SURATT, Valeska, Co.; Maryland, Balto.; Bushwick, B'klyn, Dec. 8-13.
SUTTON, McIntyre and Sutton: Orph., Kansas City; Orph., Sioux City, 30-Dec. 6.
SVENGALI: Lyric, Richmond.
SWAIN Ostman Trio; Colonial, Erie, Pa., Dec. 1-6; Shea's, Buffalo, 8-13.
SWEATMAN, Wilbur; Garrick, Wilmington, Del.
SWOR and Mack Co.; Orph.; Salt Lake City, 30-Dec. 6.
SYDNEY and Townley: Orph., Minneapolis; Maj., Chaco., 30-Dec. 6.
"TAMER, The": Empress, Colorado Springs, 23-29.
TANNEN, Julius; Bronx, N.Y. C.; Bushwick, B'klyn, Dec. 1-6.
TAYLOR, Jack: Keith's, Indianapolis, Dec. 1-6.
TEMPEST, Florence; Colonial, N.Y.C., Dec. 1-6.
TEMPTATION: Garrick, Wilmington, Del., Dec. 8-13.
THOMPSON, Williams Co.: Orph., Minneapolis; Orph., Duluth, 30-Dec. 6.
THORNTON, James and Rosalie; Victoria, N.Y.C., Dec. 1-6.
THOSE French Girls; Alhambra, N.Y.C.
THURBER and Madison: Poli's, New Haven, Dec. 1-6; Poli's, Hartford, 8-13.
TIGHE, Harry, Co.: Shea's, Buffalo; Shea's, Toronto, Dec. 1-3; Poli's, New Haven, 8-13.
TOMKINS, Two: Proctor's, Newark; Keith's, Prov., Dec. 1-6; Keith's, Boston, 8-13.
TORLETS: Poli's, Scranton, Pa.
TRAVATO; Colonial, N.Y.C.; Keith's, Boston, 8-13.
TUCKER, Sophie; Keith's, Prov.; Bushwick, B'klyn, Dec. 8-13.
TUSCANO Bros.: Keith's, Louisville, Ky., Dec. 1-6; Keith's, Cinti., 8-13.
TYPES, Three; Temple, Rochester, Dec. 1-6.
UESSEMS, The; Shea's, Toronto; Hipp., Cleveland, Dec. 1-6; Keith's, Cinti., 8-13.
USHER, Claude and Fannie; Palace, Chgo., 30-Dec. 6.
VALVENO and Le Moore; Maryland, Balto., 8-13.
VAN and Schenck; Lyric, Birmingham, Ala., Dec. 1-5; Orph., Savannah, 8-10; Orph., Charleston, S. C., 11-13.
VAN, Billy B., Co.; Orph., Spokane; Orph., Seattle, 30-Dec. 6.
VAN Brothers; Keith's, Toledo, Dec. 1-6.
VAN, Charles and Fannie; Keith's, Louisville; Forsythe, Atlanta, Dec. 1-6; Lyric, Richmond, 8-13.
VAN Brunt, Walter; Temple, Detroit; Temple, Rochester, Dec. 8-13; Orph., Harrisburg, Pa., 15-17.
VANDERBILT and Moore; Keith's, Wash., Dec. 8-13.
VAN Hoven; Temple, Rochester, Dec. 8-13.
VANIERS, The; Orph., Winnipeg.
VAN Studdiford, Grace; McVicker's, Chgo.
VERNON, Rosalie, Co.; Palace, Chgo., 30-Dec. 6.
VINCENT, Claire; Proctor's, Newark.
VINTON and Buster; Bronx, N.Y.C.; Poli's, New Haven, Dec. 1-6; Poli's, Hartford, 8-13.
VIOLINSKY; Colonial, Norfolk; Keith's, Wash., Dec. 1-6; Keith's, Columbus, 8-13.
VIVIANS, The; Lyric, Birmingham, Ala.; Forsythe, Atlanta, Ga., Dec. 1-6.
VOLANT; Bushwick, B'klyn; Colonial, N.Y.C., Dec. 1-6; Bronx, N.Y.C., 8-13.
VON Hampton and Sestra; Orph., Harrisburg, Pa., Dec. 8-13.
VON Tilzer, Al.; Orph., Toronto; Orph., Winnipeg, 30-Dec. 6.
VOX, Valentine; Proctor's, Newark, Dec. 8-13.
WAKEFIELD, Willa, Hall; Grand, Syracuse; Maj., Chaco., 30-Dec. 6.
WALSH, Blanche, Co.; Orph., Des Moines; Orph., Minneapolis, 30-Dec. 6.
WANDA and Stone; Keith's, Indianapolis, Dec. 8-13.
WARD and Weber; Lyric, Birmingham, Ala.; Forsythe, Atlanta, Ga., Dec. 1-6; Orph., Jacksonville, Fla., 8-13.
WARD Brothers; 44th St. Music Hall, N.Y.C., 27—Indef.
WARD, Elsa; Jardin de Danse, N.Y.C.—Indef.
WARD, Will, and Mattison Girls; Fifth Ave., N.Y.C.
WARREN and Conselle; Orph., Salt Lake City, 30-Dec. 6.
WATSON and Santos; Maryland, Balto.; Keith's, Phila., Dec. 1-6; Bushwick, B'klyn, 8-13.
WEBB, Austin, Co.; Orph., Oakland, 30-Dec. 6.
WEBER and Wilson; Poli's, Worcester, Mass.; Poli's, Springfield, Dec. 1-6.
WEBER, Joe, Co.; Colonial, Erie, Pa., Dec. 8-13.
WELCH, Joe; Orph., Oakland; Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
WELCH, Mealey and Bell; Keith's, Indianapolis; Keith's, Louisville, Dec. 1-6.
WELLS and Hassen; Temple, Detroit.
WEST, Mae; Victoria, N.Y.C.; Bronx, N.Y.C., Dec. 1-6.
WESTON, Hazel; Temple, Detroit; Temple, Rochester, Dec. 1-6.
WHEELER and Wilson; Orph., New Orleans, 30-Dec. 6; Harrison, Pa., Dec. 8-13.
WHEELER, Mrs. Charles; Palace, Chgo., 30-Dec. 6.
WHITFIELD, Dave; Bushwick, B'klyn.
WHITE, Clayton, Co.; Orph., B'klyn.
WHITEFIELD and Ireland; Orph., Oakland; Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
WHITE, Frankie; Orph., Memphis; Orph., New Orleans, 30-Dec. 6.
WILKINS and Wilbert; Orph., Jacksonville, Fla., Dec. 1-3; Keith's, Wash., 8-13.
WILKINS and Wilbert; Orph., Savannah, 8-10; Orph., Charleston, S. C., 11-13.
WILL, Joe, Comedy Circus; Orph., Fond du Lac, Wis., Dec. 1-3; Fond du Lac, Wis., 4-6.
WILLIAMS and Wolfus; Forsythe, Atlanta; Lyric, Birmingham, Ala., Dec. 1-6; Keith's, Cincinnati, 8-13.
WILLIS and Bentley; Temple, Rochester, Dec. 1-6.
WILSON and Aubrey; Orph., Wilmington, Del., Dec. 1-3.
WILSON and Pierce; Orph., Regina, Dec. 1, 2; Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
WILSON, Dora, Co.; Orph., Pittsburgh; Keith's, Phila., Dec. 1-6; Maryland, Balto., 8-13.
WILSON, Grace; Poli's, Scranton, Pa.; Victoria, N.Y.C., Dec. 1-6.
WILSON, Lenore; Orph., Salt Lake City, 30-Dec. 6.
WILSON, Zack, Co.; Orph., B'klyn; Orph., Bushwick, B'klyn, Dec. 1-6; Keith's, Wash., 8-13.
WINSLOW and Stryker; Orph., Minneapolis; Orph., St. Paul, 30-Dec. 6.
WOMAN Proposes; Poli's, New Haven; Colonial, N.Y.C., Dec. 1-6; Keith's, Boston, 8-13.
WOOD and Wyde; Orph., N.Y.C.; Bronx, N.Y.C., Dec. 1-6; Victoria, N.Y.C., 8-13.
WOOD, Britt; Keith's, Prov.; Temple, Detroit; Temple, Rochester, Dec. 8-13.
WYNN, Ed., Co.; Orph., Salt Lake City; Orph., Denver, 30-Dec. 6.
XYLOS, Three; Forsythe, Atlanta.
YAW, Ellen Beach; Orph., Oakland, 30-Dec. 6.
YVETTE; Victoria, N.Y.C.; Keith's, Wash., Dec. 8-13.
YOUVIN, Alma; Orph., Memphis; Orph., Duluth, 30-Dec. 6.
ZERALDAS, The; Proctor's, Newark, Dec. 8-13.
ZIEGFELD; Colonial, N.Y.C.

D. W. GRIFFITH

Producer of all great Biograph successes, revolutionizing Motion Picture drama and founding the modern technique of the art

Included in the innovations which he introduced and which are now generally followed by the most advanced producers, are: The large or close-up figures, distant views as represented first in Ramona, the "switchback," sustained suspense, the "fade out," and restraint in expression, raising motion picture acting to the higher plane which has won for it recognition as a genuine art.

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Adventures of Dolly
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For Love of Gold
Behind the Scenes
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Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. and Mrs. Jones Comedy Series
The Voice of the Violin
The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet and Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776, or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light that Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call to Arms
The House With the Closed Shutters
The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll
Waiter No. 5
The Song of the Wildwood Flute
The Golden Supper
Greaser's Gauntlet
The Muggsy Series
The Two Paths
His Trust
His Trust Fulfilled
Three Sisters
Fisher Folks
The Barbarian
A Decree of Destiny
Was He a Coward?
The Lonedale Operator
Madame Rex
His Mother's Scarf
The Sunbeam
How She Triumphed
A Smile of a Child
Enoch Arden, Part 1
" " " 2
Fighting Blood
Bobby, the Coward
The Last Drop of Water
The Sorrowful Example
Swords and Hearts
The Revenue Man and the Girl
The Making of a Man
The Long Road
The Miser's Heart
The Battle
A Tale of the Wilderness
The Failure
The Eternal Mother
A Blot in the 'Scutcheon
Billy's Stratagem
The Mender of Nets
Iola's Promise
The Female of the Species
One is Business, the Other Crime
The Lesser Evil
The Old Actor
A Lodging for the Night
A String of Pearls
A Beast at Bay
Home Folks
Man's Genesis
The Sands of Dee
A Pueblo Legend
Two Daughters of Eve
So Near, Yet So Far
A Feud in the Kentucky Hills
The One She Loved
The Painted Lady
The Musketeers or Pig Alley
Brutality
The New York Hat
The God Within
Three Friends
The Telephone Lady and the Girl
Oil and Water
The Sheriff's Baby
A Little Tease
The House of Darkness
The Yaqui Cur
Death's Marathon
The Mothering Heart
The Reformers
Two Men on the Desert

Also two, three and four reel features not yet released for exhibition in America, including **Judith of Bethulia, The Massacre, The Battle of Elderbush Gulch,** and **Wars of the Primal Tribes.**

ALBERT H. T. BANZHAF, Counsellor-at-Law,
Personal Representative.

MOTION PICTURES

WEBER-FIELDS-KIN. CO.

Organize Company to Produce Weber-Fields Pictures in Color Photography

The first meeting of the Weber-Fields-Kinemacolor Producing Company has been held and officers elected. The Kinemacolor offices have for some time been working on the plans for the Joe Weber and Lew Fields pictures, and actual operations will start at once. It is expected that the first production will be ready for the market by Dec. 15.

Joe Weber has been elected president of the new company and Lew Fields vice-president. How the two comedians ever settled on the question of precedence will never be known to history. A. P. Barnard, president of the Kinemacolor Company, has been elected treasurer of the new combination. Mr. Barnard is now entirely recovered from his recent illness. Marsh Ely is secretary of the Weber-Fields-Kinemacolor Producing Company. Roy McCardell, of the New York *World*, is writing the scenarios.

END "GREATER CALL" SUIT

Infringement Suit Against Eclair and Universal Discontinued by Plaintiff

On the motion of William D. Leonard, attorney for Harriet C. Moody, the infringement suit of his client against the Eclair and Universal film companies was last week dismissed. After asking for the discontinuance Attorney Leonard said that the suit would be renewed later after making some technical changes in the petition.

Attorney Varian, for the film companies, made a counter motion to the request for discontinuance, asking that the costs, including $750 for the defendant's counsel, be levied against the plaintiff. This application was denied, Judge Cox merely discontinuing the suit.

Mrs. Moody alleges that the film, The Greater Call, produced by the Eclair Company and released through the Universal Company, is an infringement on her late husband's play, The Great Divide. It was brought out at the trial that the play had never been copyrighted as a play but simply the book on which it was based, "A Sabine Woman."

FILMS IN SUTRO BATHS

Reported on Coast That Company May Buy Famous Resort and Add Film Theater

It is reported in San Francisco that the world-famous Sutro Baths, recently put up at auction by the Sutro Estate, may be purchased by a syndicate which contemplates installing a de luxe motion picture theater to the resort. A. D. Hodkinson, a picture theater magnate, and D. J. Grauman are mentioned as active in forming the syndicate to take over the natatorium, which was built by the late Adolph Sutro at a cost of $800,000. The possible profits of the baths and a unique de luxe motion picture theater during the Panama-Pacific Exposition in 1915 are the bait which has drawn many offers for the property.

MUTUAL ENGAGES CENSOR

Daniel Carson Goodman, author of "Hagar Revelly," which caused police activity on the ground that it was immoral, has been engaged as censor for the Mutual Film Company. Henry E. Aitken, president of the Motion Picture Company, has induced Mr. Goodman to criticise the productions of the company before they are offered to the public and to supply ideas for new photoplays.

SCREEN CLUB HOUSEWARMING

Notables of Screen World Assist at Celebration to Formally Christen New Club House Saturday Night

For several weeks the members of the Screen Club have been putting up with makeshift quarters during alterations of the new house, but Saturday night more than compensated for the delay, for Saturday night was the big night, the formal opening and housewarming of the finished home. Members and guests who dropped in during the evening—there were seven hundred of them—were unanimous in their praise of the good work done by the House Committee. The house was tastefully decorated for the occasion, with banks of palms and cut flowers, and the attendants resplendent in their new uniforms of maroon and gold made a fit setting for the pop of the champagne corks, which was heard almost continuously from dinner time until the rattle of the milk cans was heard in the cold gray dawn.

On the first floor is the office, bar and Dutch grill room, where meals are served by Mine Host Boggs, of the Longacre Hotel, to whose kitchen a covered passageway has been constructed. On the second floor is the lounging room and library. Several thousands of dollars' worth of paintings and statuary adorn the walls, comfortable chairs and lounges are plentiful, and a piano is provided for the musically inclined. The third floor, the billiard room, is fitted up with two of the best tables the Brunswick-Balke Company manufacture. The top floor has the manager's office, card rooms, and another lounge room.

The invitations announced that the "heat would be turned on at noon," and shortly after that hour members and their guests began to arrive, and by eight o'clock it was necessary to obtain the use of the dining room of the Longacre Hotel to hold the overflow. By nine o'clock the fun was at its height, the pop of the champagne corks had begun to sound like artillery practise.

The Edison Quartette—the hit of the evening, by the way—were busy entertaining the multitude, and Dr. W. J. Ivory's pet orchestra was playing like mad on the second floor, but nobody had time to listen to music, for it was a love feast, pure and simple, and joy reigned supreme.

The register looked like a directory of notables of the film industry, and men whose salaries run into five figures were as common as nickels in the box-office of a moving picture show. One could not see all of them, but among them were signed King Baggot, the club's president; William Robert Daly, George Stephenson and Mark Dintenfass, of the Universal forces. The Lubin Company, headed by Arthur Johnson, George Terwilliger with his father for a chaperon, Larry McClosky, Earl Metcalfe, Charles Brandt, and the inimitable Bennie. Of course, John Bunny was there, so was smiling Tefft Johnson, Sam Spiedon, Milford North, Leo. Delaney, Harry Morey, and James Young.

The publicity department of the Mutual Movies was represented by Phil Mindil, Hopp Hadley, and Frank Woods, better known as "Spectator." Paul Scardon, George Seigmund, Harry Walpole, and Ralph Lewis represented Reliance. William F. Russell, of Thanhouser, was convoyed by Bert Adler, of the publicity department.

David Miles, Henry Walthal, William Winter Jefferson, Jack Bramhall, James Kirkwood, Charles Fleming, Jack Brammall, Alfred Paget, and Dave Wall came down from the Bronx to represent the Biograph.

Oscar Apfel and Irving Cummings kept up their team work by appearing in the latest model evening clothes.

John Hardin made his farewell appearance in his Edison make-up. Ben Wilson left the baby long enough to say hello to the boys. Charles Seay, George Lessey, Charles Sutton, Richard Neill, Harry B. Eyting, and William West made up the rest of the Edison contingent.

Bill Haddock left his new bride and was happily telling every one how good she was to him. Harry Raver was there with Thomas W. Ross, the man who made a success over night as a picture actor. So were George Cooke and Larry McGill.

E. Mandelbaum was surrounded by his executive staff, Jule Bernstein and Stanley Twist, accompanied by Moe Streimer.

The newspaper men were there in full force, hovering around the lunch and the tables where the corks were popping. Among them were Wendel Milligan and Walter Hill, of the *Billboard*; Syndicate Leslie and Charles Geigerich, Harry Ennis, of the *Clipper*; George Proctor, the *News*; Smith, *Telegraph*; Beecroft and Welsh, DRAMATIC MIRROR; Blaisdell and Hoffman, the *World*; and only one of the crew talked business during the evening.

The Nicholas Power Company was represented by General Manager Skerrett, Bill Barry, and Messrs. Atwater and Smith, sitting at the same table was H. B. Coles, of the Precision Machine Company. The whole party was entirely surrounded by "Export" Lang.

A glance around the room through the smoke showed Owen Moore, Peter Lang, Lee Beggs, Howard Crampton, C. Lang Cobb, Frank J. Carroll, Edward Roskam, James Gordon, Arthur Smallwood, Al. Mayo, Louis Noto, E. H. L. Denig, Ralph Raymond, Dave Thompson, Marshal P. Wilder, Fred Beck, Alec Francis, J. W. Johnson, Charles Arling, Oscar Lund, Edgar Lewis, Jack Cohn, and Guy Hedlund.

There were plenty of other celebrities present, but the crowd was so large it was impossible to see them all, and every one was so busy enjoying themselves they had no time to see any one else.

When the dawn was peeping through the windows and the last taxi had carried away its burden of happiness, the three men who were most responsible for the new house—King Baggot, Joe Farnham, and Jake Gerhardt—heaved a sigh of relief and closed the door on the most successful event in motion picture history, the opening of the finest motion picture club in the world.

P. J. B.

MIDGAR ADDS TO RELEASES

Contracts have just been closed by which Midgar Features will handle all of the H. A. Muller releases in America. C. Blake Garrison, of the Midgar Company, has returned from Hamburg, where the deal was put through, and announces at the New York offices that he has some surprises to offer the American film men. He says the first Muller picture to be released in America, The Mystery of Richmond Castle, is a humer.

ANOTHER MUTUAL STUDIO

Director Griffith Will Have New Studio in Union Square Building

It is expected at the offices of the Mutual Film Corporation that Director D. W. Griffith will be able to take possession very shortly of his new studio at 29 Union Square. The studio is reported to be one of the most up-to-date in the industry. Two floors of a big office building have been taken and a modern system of lighting employing 2,000 amperes on a stage installed.

Griffith will take possession of this studio with the strong corps of assistants that he has gathered about him. Our Mutual Girl and the new "Bill" series will be produced here.

ANDERSON GETS STRAND

"Broncho Billy" Will Take Over New Gotham Theater When Completed

Broncho Billy is to become a Broadway theatrical magnate. The Anderson (Essanay) Company, of which the Essanay favorite is the "big man," announces that the Strand Theater, now nearing completion at Broadway and Forty-seventh Street, will be taken over by them to house its attractions. The same policy will be followed as that which is proving so successful at the new Majestic Theater, San Francisco. This is the presentation of well-known plays in addition to comedies at the dollar scale of prices.

The Strand Theater when completed will be one of the largest in New York.

PICTURE PATRON WINS SUIT

Alleged negligence in failing to keep a guard rail around a piano pit has cost Morris Spiers, proprietor of a picture theater at 2716 Girard Avenue, Philadelphia, a verdict for $500 damages. Mrs. Rhoda Gruber visited the theater a few nights after it opened. A performance was going on and the house was in partial darkness. When the plaintiff was about to step into a seat in the first row she stepped into a pit in which a piano had been placed, sustaining a permanent injury to her wrist. She sued and received the $500 verdict last week in the Common Pleas Court.

GOVERNMENT USES POWER MACHINE

The United States Government has just filed a new order for a number of Power cameragraph 6A projection machines. At present the Government is using one or two of the machines for instructing in military and naval tactics at West Point, aboard many battleships, and at many army posts. The machines are also used for the instruction of the enlisted men.

"ALKALI IKE" DOLLS GOING FAST

The Essanay forces are working overtime these days to keep up with the demand for "Alkali Ike" dolls from exhibitors. Over three hundred of the dolls have been shipped during the past month, the exhibitors finding them a great boom for trade and the Essanay pictures.

HANDWORTH RESTING UP

Harry Handworth, the genial and well-known moving picture editor, for many years with Pathe, is resting at his Winter home at Lake Placid in the Adirondacks. Poor health was responsible for the enforced lay-off, but returning strength and vigor will soon compel this energetic producer to answer the call of the camera.

POINTS IN THE STORY OF "THE WARDS OF SOCIETY."
Forthcoming Pathe Feature to Be Released on the General Film Company Programme.

COMMENT AND SUGGESTION

THE censorship question is by far the most important topic in the film world to-day. This declaration may serve both as a statement of fact and as an excuse for the frequency with which The Film Man recurs to the subject in these columns. Start at any point of the compass in a conversation with a film man and you invariably end with a discussion of censorship. There are many

JAMES DURKIN,
Now Appearing in Thanhouser Films.

MARGARET JOSLYN,
With the Western Essanay Company.

viewpoints, slightly different in detail, but all merging in the one word—dissatisfaction; dissatisfaction with the present and the probable future of censorship. The censorship situation is due for a shaking up soon, and when the dust settles we shall probably find the landscape somewhat altered.

* * * *

The name of Ohio seems certain to take an unenviable position in the minds of film men. For all of the dire happenings, the score of censor boards that we seem certain of securing, Ohio will be blamed. The misguided zeal of the Ohio exhibitors' league has resulted in the formation of a censor board with absolute authority in its own State, and whose expenses are to be paid by the film concerns. Its inevitable result is a censor board in almost every State, each authoritative in its own territory, and the expenses of each to be paid by the film men. The matter of money we can forgive, expense can always be pushed off on the shoulders of someone else. But how on earth satisfy the demands of forty-eight censor boards? How on earth meet the demands of forty political boards and their forty score henchmen? With boards of absolute honesty and sincerity, the prospect is appalling. But with the boards of absolute certainty, where the ward heeler's reward shall be an appointment to the board of motion picture censors, the outlook is enough to make a natural-born optimist shudder with dread. The tale of The Forty Thieves will be adapted to pictures.

* * * *

From the viewpoint of the Ohio exhibitor alone the Ohio censorship is a wonderful thing. If all films were manufactured within the boundaries of Ohio, and were intended for exhibition in Ohio alone, it would be sublime. But all critics do not judge pictures by the same standard that the Ohio censors do; all boards will not be composed of the same caliber of men as the Ohio board. The manufacturer will be forced to make his pictures to meet the decision of the most prudish censor board in the Union; milk and water shall become our film diet. Personally, The Film Man does not believe that any of the laws calling for the formation of censorship boards are constitutional, so long as the discrimination between the picture and other forms of dramatic expression continues. Practically, I believe, after viewing some of the disgraceful scenes turned out by a few, a *very* few, of the directors, that a censorship shall always be necessary. But local censorship, even when it assumes such proportions as State-wide control, leads to nothing but political domination, on the one hand, and honest, but nevertheless thorough, confusion, on the other. The Ohio matter is all but closed, the outcome of the suit to test the constitutionality of the law remains as the sole opportunity for escape. In States other than Ohio we will probably have to take State censorship, whether we want to or not, for the cranks will have Ohio to point to. But, Mr. Exhibitor, whatever you do, do not lend your aid to secure it. Get the broad outlook, the long-headed looking into the future. In the end it is your own individual viewpoint.

* * * *

There are those among the film men who are dissatisfied with the National Board of Censorship. The strongest complaint is that the board seems to have reached the period when it has no definite guide or standard. True, the board has a beautifully complete booklet of rules and regulations that is really ideal. But in practise the film man will tell you of instances of ridiculous prudishness, flanked by occasions when the gods seem blind. He tells you of thousands of feet of film destroyed voluntarily though grimly, at the word of the censors, only to walk around the corner and see another manufacturer reaping a golden harvest from a film of exactly the same caliber bearing the board's *imprimatur*. In a sentence, he is far from satisfied. It might be a good idea for the National Board to look over its own forces a bit. I agree with you when you say that absolutely uniform, unyielding and unerring censorship is an impossibility. But that statement of fact, like charity's mantle, covers a multitude of sins. The fact is that there is room for a world of improvement, and this achieved, we will only have reached a reasonable standard. The Board has grown in size, and in achieving strength of numbers has been weakened in personnel. In spreading out we are getting further and further away from the idealist, with a sincere love and respect for the motion picture form, and securing the dilletante, the seeker of novelty. You say that it is best that the censors know little of pictures, that they be more like the audience of the picture theater. Very ideal, but evidently very unsatisfactory in practise. The motion picture, by its very breadth, as an art, by its very wealth as a business, demands love and respect from those who would censor it. More anon.

THE FILM MAN.

CARLOTTA NILLSON,
In "Leah Kleschna," Famous Players.

MARY FULLER AS THE MADONNA.
In "The First Christmas," Edison Feature.

THROUGH EDISON STUDIO

Come with me for a trip through the Edison Studio. By Subway or "L" or rather Sub and "L" reach 197th Street and Third Avenue. We are now at the outermost limits of the Bronx. The Bronx, kind reader, is famous for three things: the Edison Studio, Bronx Park and Fordham University. The Edison Studio is mentioned first advisedly, for very often Edison's players overrun both Bronx Park and the college grounds in search of beautiful settings and correct action. Frequently an actual football game at Fordham is used as the background for a photoplay which is later criticised by the reviewers something like this: "The story was very good but for the fact that the football game and college scenes were neither realistic nor convincing." But getting away from Bronx Park and Fordham we climb the hill on our left and reach the Edison Studio. At first glance its half block of size seems small when compared with other studios turning out the same or a less number of pictures. But this doubt is explained away by the statement that most of the mechanical processes in the Edison films are performed at the East Orange laboratories.

Seven directors are at present turning out the films bearing the "Thomas A." mark. Two of them are in Jacksonville, Fla., one in England, and the others make the Bronx their address. As we enter the studio to-day Walter Edwin is striding about, business-like, putting the finishing touches to a cathedral interior of medieval days. A motion picture studio never presents so interesting an aspect as when a costume drama is on. To-day, bishops, monks, court dames and altar boys mingle, their twentieth century, New York conversation sounding greatly out of place in the cathedral atmosphere.

We turn away from the stage to climb the turret-like approach to John Hardin's office, away up close to the roof, "far from the madding crowd." Mr. Hardin is a Kentuckian with a real Southerner's air of hospitality, and the tingle of his handclasp by an instantaneous process makes you feel entirely at home. After congratulating Mr. Hardin on his new title and position, United States and Canadian Manager for Ambrosio, we descend the steps and again enter the cathedral. The bishop with his miter, stands at the head of the altar. In facing ranks down the aisle are the monks and altar boys. While Director Edwin struggles with his own problems of preparation, we are introduced to Bessie Learn, ninety pounds of pretty ingenuishness.

Bessie is telling us of the joys of automobiling. F. J. B. has just announced his joy at the fact that his auto is no more (having entered into an argument with a stubborn stone wall), for, says F. J. B., there are too many policemen in America for enjoyable auto riding.

"Oh, I never have any trouble with the policemen," says Miss Learn. "The other night I thought I was in for some though when I came out of the lower entrance of Central Park and saw a policeman glaring accusingly at my lamps. It was just after dusk and according to Hoyle's rules of the road the lights should have been shining brightly. I saw Mr. Policeman take one step my way and jumping out started towards him.

"Please, officer," I said, "will you give me a match?"

"He blinked a moment and then without saying a word reached down in his pockets for a match. And while I sat back in the cushions, he ran all around the car touching a match to each of the lamps and then cranked the car. You know, it's much nicer than having the policeman speak first and then possibly having a lot of trouble."

We all agreed that it was very much nicer, but being men were very doubtful of having the same result that Bessie Learn had.

Since first we shook hands with Mr. Hardin he has been repeating at five minute intervals a very pleasant suggestion. "You must meet Mary Fuller," he says, "You *must* meet Mary Fuller." The next time he says that we are going to force him to make good, but here comes Benjamin F. Wilson, alias Cleek, who has just become a daddy. Mr. Wilson has just been thrown over a cliff in Bronx Park to furnish the climax for a picture, but little things like that don't worry him so long as he can tell us what a wonderful youngster Benjamin F. Jr. is. Between gushes William Bechtel, clad in a costume of 1856, manages to tell us a few witty tales of experiences in New York's early dramatic days. (Not too early though, for Mr. Bechtel is still in his prime.)

"But," interrupts Mr. Hardin, "you *must* meet——" This time we fall on him with full force and for our reward are a few minutes later ushered in to the "star" dressing room occupied by Mary Fuller.

Have you ever had the pleasure of being presented at a foreign court? If not, you are soon going to know what the feeling is, for you are about to be presented to Mary Fuller. To-day she is to appear in the cathedral scene as a Queen of England, and clad in all the royal robes, with the crown handy on the dressing table, she waves us majestically to our seats.

"Please don't interview me," she says. "Let's just have a little chat. I'm so tired of being asked where I was born, and when, and all those stock questions!"

We promise faithfully to avoid the bromides, and settle down to such variable and original questions as the weather and the joys of acting as a Queen of England. Miss Fuller impresses one as perhaps few screen favorites do. There is an evident sincerity in her presence that realizes what we had been led to expect from her screen appearances. To-day as Queen of England she is to be married (no, this is not the answer to the question "Who Will Marry Mary?") and, whether from intent or the gentle force of the atmosphere, every word and sentence seems unconsciously to take on the formality of history. When the scene shall be later acted before the camera, Miss Fuller will have the services of the Edison Quartette to sing the wedding hymn. This search for that elusive detail atmosphere is an ever present part of Miss Fuller's method of work. It is the result of an exceptionally strong ambition. In that one word "ambition" Mary Fuller's entire personality is portrayed. That it is producing present results the songs of praise sung by the picture reviewers each week bears conclusive evidence. As for the future it might be well for you and me to keep our eyes on Mary Fuller. An ambition that knows no limits of toil (Director Edwin tells us that his hardest work is to keep Miss Fuller from overworking), an ambition actuated by the highest ideals, will bear watching.

Before we leave the Edison Studio for our long Subway trip, let us compliment the Edisonians on the wonderful spirit of good-fellowship and comaraderie that can be felt once you cross the threshold. And also let us extend a compliment on the two long rows of automobiles that line the avenue outside the studio, waiting to take the hardworking player and director home after his day of toil. Edisonia, you make the Metropolitan Opera House on an opening night, green with jealousy.

THE FILM MAN.

FAMOUS PLAYERS IN WEST

Open Western Studio at Los Angeles of Which Edwin S. Porter Will Be in Charge

The Famous Players Film Company are still further enlarging, and this week will open a fully equipped Western studio at Los Angeles. Edwin S. Porter will be in charge at this studio and a strong company will be gathered around him. Mary Pickford has just arrived on the Coast and is preparing to start work at the new studio at once.

Before leaving New York Miss Pickford entered an emphatic denial to many rumors that have been current to the effect that she was contemplating offers from various other film concerns and theatrical interests. Miss Pickford issued the following statement:

"My decision to remain with the Famous Players Film Company should not be surprising, for two substantial reasons. After my connection with David Belasco in A Good Little Devil and my more recent association with the Famous Players, I could not consider any other affiliation without going backward instead of forward. From close observation and direct knowledge, I am certain that the artistic policy of the Famous Players is far in advance of any other film concern which I might join.

"I am very proud and happy to know that Mr. Zukor has enough confidence in me to let me play some of the great parts that have been made famous on the stage, and I dearly hope my work will please the vast motion picture public whose encouragement and kindness are my greatest inspiration."

SPECIAL CHILDREN'S HOURS

Syracuse Exhibitors Co-operate with Women in Arranging for Separate Shows

The Syracuse Council of Women's Clubs has undertaken a vigorous campaign to prevail on the picture theaters in that city to arrange special performances for children, so that they will be removed from the danger of films intended for older spectators. Many of the Syracuse exhibitors are working in co-operation with the women to secure the success of the plan, which has met with much success in other sections of the country.

The originators of the plan would have certain hours set aside for the display of pictures interesting to children. If it is carried to success it means that pictures showing fairy tales and stories of special interest to children will be advertised during special children's hours every afternoon. The club members declare that the children would much rather witness films in which they have an interest than those depicting crime and vice, but under the present arrangement of programmes they are unable to do so.

FILM BEILIS CASE

The case of Mendel Beilis, the Russian Jew, which attracted attention throughout the world, is now being placed on the screen. The story will be told in a three-reel production called The Terrors of Russia. It is being staged at Carmel, N. J., a Jewish colony where over 500 Jews and Russian peasants are available. George K. Rolands is the man at the helm.

Exhibitors, Look!

BOOK NOW---RENT OR SHARE

GEORGE KLEINE'S Astounding Success
The Ambrosio Photo Drama

The Last Days of Pompeii

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NOW PLAYING 2d MONTH AT BIJOU THEATRE, NEW YORK CITY

BEWARE Of Being Misled into Booking Detestable Imitations.

YOU OWE It to Yourselves and Your Patrons to Get the Best—*That Means George Kleine's Always*

MONEY TALKS

32,000 Paid Admissions at People's Theatre, Portland, Ore., Week Nov. 10th, Making $4,224.20 Real Money at 10 and 20 Cents.

$1,902.60 In Three days at American Theatre, Salt Lake City, Nov. 10th, 11th, 12th.

8,000 Paid Admissions at the Clemmer Theatre, Seattle, Wash., Sunday, Nov. 16th.

ASK THESE MANAGERS, THEY WILL TELL YOU
GEORGE KLEINE'S "THE LAST DAYS OF POMPEII" IS
THE GREATEST DRAWING FEATURE OF THE AGE

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HARVEY H. GATES

Associate Editor Universal Weekly — Publicity Dept.

EARL METCALFE

LUBIN FILMS Second Season Direction of Harry C. Myers

EDWARD J. LE SAINT

DIRECTOR

Selig Polyscope Co. LOS ANGELES, CAL.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON

ADDRESS SCREEN CLUB

DARWIN KARR

Photo Play Leads Vitagraph Co.
1st Release—BETTY IN THE LION'S DEN—Nov. 26
Permanent Address - Screen Club, 165 W. 47th St., N. Y.

FILM COS. INCORPORATED

Exchanges, Theater Companies, and One Producer Incorporated at Albany

One film producing company was among the incorporations made at Albany last week. The Scenic Feature Film Company, capitalized at $50,000, is formed to engage in a general photographic and motion picture film business. The directors are given as John Snyder, Leo Morris, of Paterson, N. J., and Walter Bonn, of 156 East Fifty-sixth Street, New York city.

Other incorporations follow:

The Hamilton Square Photoplay Company. To own and manage motion picture theaters. Directors, Irving G and Pauline G. Lesser, 552 West 141st Street; Nettie Corn, 1525 Amsterdam Avenue, New York city.

All-Star Film Rental Company. To engage in a general motion picture business. Capital, $9,000. Directors, Walter S. Isaac, 317 West Eighty-fifth Street; Catherine A. Carey, Katherine Vetere, 2510 Belmont Avenue, New York city.

Efficiency Film Service, Inc. To conduct a motion picture film exchange and photoplay business. Capital, $50,000. Directors, F. C. Chamberlain, Paul A. Eiselman, Webster J. Oliver, 260 West Ninety-ninth Street, New York city.

Iroquois Theaters Company, Buffalo. To control motion picture and other theaters. Capital, $10,000. Directors, Paul Sheehan, Arthur J. Adler, William H. Gorman, 145 St. James Place, Buffalo, N. Y.

H. M. Russell, of the Pan-American Film Company, has just incorporated the World Wide Film Company for the purpose of purchasing pictures for universal exploitation through the Pan-American offices. The latter company is having great success with their two latest features, From Dusk to Dawn and 100 Years of Mormonism. A branch office will soon be opened in Chicago

CINES CONTEST WORLD-WIDE

News comes from Rome that the Kleine-Cines scenario contest is attracting international attention, not only among those interested in the picture business, but among the better class of French and English authors. This is due, it is said, to the size of the prizes offered, which vary from a capital prize of $5,000 by small gradations to $100. George Kleine is expected to soon make public an announcement concerning a new series of prizes to be offered for American competition only. The London *Times* and Paris *Figaro* commented editorially on the progressiveness of the Kleine-Cines Company in offering prizes of sufficient value to tempt the better grade of literary talent the world over.

PUSHING RAMO FILMS

C. Lang Cobb is wearing broad smiles these days as a result of the wonderful distribution he has secured for Ramo films. But four States are yet to be arranged for. Following are the exchanges who are now handling these features: Manhattan Feature Film Company, European Feature Film Company, Regal Feature Film Company, and William Fox Amusement Company, New York city; Eastern Feature Film Company, Boston; Electric Theater Supply Company, Philadelphia; Electric Theater Supply Company, Baltimore; Weiland Film Exchange, Pittsburgh; Empress Feature Film Company, Indianapolis; M. and P. Feature Film Company, Chicago; Texas Feature Film Company, Dallas; Golden Gate Film Exchange, San Francisco; Golden Gate Film Exchange, Los Angeles; Colgate Feature Service, Denver; Northwestern Feature Film Company, Portland, Ore. Cobb is putting out a novel and artistic line of advertising matter with the films.

SCHOOL MATINEES FOR ANIMAL FILM

The great interest shown by educators in the film, How Wild Animals Live, has caused the management to arrange for special school matinees, and separate days will be set aside for any school desiring to attend either in a body or individually securing their seats together. Last Thursday Frank S. Hackett, headmaster of Riverdale School, brought his entire school to the matinee performance. Next Saturday the Junior Organization of the American Association for the planting and Preservation of City Trees will attend under the auspices of Miss Carmichael.

The film has proved such an interesting set of pictures that the management has extended the booking until Dec. 7 at Carnegie Lyceum.

BIRTHDAYS AT VITAGRAPH

James Morrison, Naomi Childers, and Mrs. Mary Maurice recently combined their birthdays in one grand big celebration at the Vitagraph Brooklyn studio. That is the birthday celebrations were combined for them, for their fellow workers at the studio gave them a complete surprise. "Mother" Maurice had the honor of cutting a big cake bedecked with pink candles, the gift of the actresses and actors at the studio.

WITH THE FILM MEN

JOHN HARDIN.

After nine years of thinking Edison films, dreaming Edison films, and boosting Edison films in and out of season, John Hardin is to change his base. John has been handed what the wiseacres of the film business proclaim one of the richest plums of the year—the position of sales manager for the United States and Canada for the Ambrosio Company. That Ambrosio films are going to take a big piece out of this market seems assured, for John Hardin just nachally can't be associated with anything but a big fellow.

John is one of the "original film men." Back in the days when it was a novel vocation John was pushing films out in Chicago, elbow to elbow, with William Selig, George Kleine, George Sporr, and others of the prominent oldtimers. John has the gray matter, the personality, the experience, and the acquaintance to more than make his mark with Ambrosio. He leaves Edison, saying: "For nine years my position with them has been most agreeable in every way, but I believe my new position offers great opportunities, and for that reason have accepted it."

Good luck to you, John.

H. L. Levine, of Solax, has been absent from his accustomed haunts for several days, owing to a bad cold.

Charlie Giegerich is the latest recruit to the hundred and fifty newspapers.

Been Louie Noto's goat cavorting up and down Broadway? Somebody got it when they asked him why Frances Kline left the Cort-Kitsee Company to join the news staff.

Watch them all write nice things about C. Lang Cobb, Jr., and Ramo during the next few weeks. The reason? He has money to spend for advertising.

Here are a few titles which might be appropriate: Spending the Appropriation, by R. H. Cochrane; A Domestic Treasure, by John Clymes; Riding the Goat, by Bill Donaldson; talking pictures, by George Proctor; The Past Forgotten, by Victor Streyckmans.

W. I. Cherry is in town looking for big features for the Southern Feature Film Programme Association, of which he is president. The company has been reorganized, the old stockholders retiring, leaving Mr. Cherry in control. Offices are now established in Texas, Oklahoma, Louisiana, and Arkansas, and new offices will shortly be opened in Atlanta and New Orleans. The All-Star and Famous Players programmes are being handled.

James L. Carlton is back as general manager at the old stand, the Carlton Motion Picture Laboratories, which he established several years ago. Some day when I can overcome Jim's reticence I am going to write up his history, which will be largely a history of the development of the technical side of motion pictures. Jim began with the Gaumont Company when they first began experimenting, and has been experimenting ever since, and many of the improvements of to-day are due to him.

Don Meany, the busy bee of the Essanay publicity staff, has perpetrated a song, they say. I don't doubt his ability after some of the classy publicity stunts that he has turned out lately. In fact, I consider the writing of a song merely a rest from his important labors.

A wire from Major Russell says that he expects to be in New York within a week as the representative of Western capitalists, who have established a sinking fund for the purchase of territorial rights of picture features. (I like that expression territorial rights.)

The World Wide Film Company, incorporated under the laws of the State of New York, will be the holding company, and the booking and distributing will be through Ernest Shipman.

Jack Noble, whose specialty is military pictures, tells this story of a production which he saw at one of the big studios: "I noticed in the crowd of soldiers two men in admiral's uniforms." I asked what sailors were doing in the picture. The answer was, "Them ain't admirals—they are generals."

Hopp Hadley, who has been marooned on West Twentieth Street for the past couple of months, has been given a real office with a real desk and telephone at the headquarters of the Mutual Film Corporation.

Jack Cohen, who was reported as having left the Universal forces, has decided to remain in their ranks and has taken over the charge of the Animated Weekly.

E. Kimberly sailed for London last week to join his brother, Paul, who is foreign sales manager for Thanhouser films. Mr. K. has a desk waiting for him, over which hangs the sign "Publicity Manager."

That Edison Quartette you enjoyed so much at the Screen Club opening is composed of the following gentlemen: H. L. Wilson, first tenor; George W. Ballard, second tenor; O. J. McCormack, baritone; and Leo Parmet, basso. F. J. B.

"TEN NIGHTS IN A BAR-ROOM"

The old highly moral melodramatic Ten Nights in a Bar-room is probably known to the majority of people throughout the world. It has been done on the stage and in pictures times innumerable, but it has remained for the Photo Drama Company to put on the first high-class motion picture version in a new form. It is scarcely necessary to give a synopsis further than to say it is the old story of the downfall of the rich young man through drink and the rise of the poor young man who abstains. Woven through the moral side of the story are several pretty love scenes and advantages of situations is taken to give some beautiful photography of outdoor scenes. The cast is thoroughly competent, the settings are good, and the photography is some of the best of the year. The picture should make a hit, not only in the picture houses, but with temperance societies and Sunday schools, as the lesson in it has been brought out in a particularly pleasing and entertaining manner. The picture was written, copyrighted, and directed by Lee Beggs. The cast:

Joe Morgan ..... Robert Vaughan
Mrs. Morgan ..... Violet Horner
Simon Slade ..... Robert Lawrence
Mrs. Slade ..... Marie Trado

DOROTHEA FARLEY JOINS FAHRNAY

Dorothea Farley, at one time with the Essanay Company, has joined the ranks of a new film company, which will be directed by Milton Fahrnay, and located at Albuquerque, New Mexico. At present Miss Farley is working in Los Angeles, where Mr. Fahrnay is producing a three-reel feature.

SELECT PICTURE AUDIENCE

Probably few motion pictures have been witnessed by so distinguished an audience as that which saw Tess of the D'Urbervilles at the Lyceum Theater recently. Among those present were:

Miss Jane Cowl, the Misses Nash, John Mason, Martha Hedman, Ethel Barrymore, Charles Cherry, Marguerite Clark, Orvin Johnson, Edwin Arden, Reeves Smith, Miss Willette Kershaw, Miss Janet Beecher, Miss Grace George, Consuelo Bailey, Mrs. A. Lewisohn, Mrs. F. Wormser, Laurette Taylor, Lea Herrick, F. H. Sargent, Witter Bynner, George Middleton, Clayton Hamilton, C. J. Nathan, Mrs. Thomas Whiffen, W. H. Crane, Mrs. Untermeyer, Norman Hapgood, Mrs. William Chase, David Belasco, Mrs. Emily Stevens, Mrs. James Speyer, Mrs. Lyman Fiske, Alice Kauser, Charles Lydecker, Mrs. B. Gulaness, Mrs. Randolph White, Ada Patterson, Harriet Ford, Mary Pickford, Mrs. Pickford, Mrs. Adolph Zukor and many others.

SHEERS JOINS FILM RANKS

Billy Sheers, a clever young comedian, who has been seen in vaudeville for a number of years, has joined the picture ranks and will in the future be seen in the films of a Coast concern.

AUTHORS AID LONDON

Said That Authors' Organization Will Prosecute "Sea Wolf" Fight

It was reported last week that an organization known as the Authors' League of America, whose offices are given as 30 Broad Street, has taken up the cudgels for Jack London in his suit against the Balboa Amusement Company over the motion picture rights to his novel, "The Sea Wolf." The legal tangle over the film is at present no nearer solution than when at first started, the latest action of the courts, as told in last week's MIRROR, being the denial of the petition for a temporary injunction of the Balboa Company.

H. M. Horkheimer, president of the Balboa Company, has so far made no move toward marketing the three-reel version of The Sea Wolf which he has on his hands.

LITHOGRAPHER ON POSTERS

Believes That Censorship of Posters Would Be Impractical—Often Unnecessary

J. V. Ritchey, with a long experience as an exhibitor to his credit, and formerly manager of the Reliance Company, now associated with Worthy Butts in the Greenwich Lithograph Company, contributes some interesting views to the discussion on poster censorship. Mr. Ritchey believes that the amount of objectionable posters is so small in comparison with the majority of high class and even artistic posters that any talk of censorship for posters looks like an excuse to invent trouble. He admits that some of the "paper" used to advertise special features is not all that it should be either in the nature of the subjects presented or in the treatment.

Mr. Ritchey claims that every poster produced is a reproduction of a still picture taken at the time of the making of the film. As the films are really produced with the National Board of Censorship in mind, Mr. Ritchey believes that censorship of the posters would really be a repetition of a censorship already exercised upon the film itself.

MISS GARDNER IN RUSSIAN FILM

Helen Gardner will be seen in a role new to her admirers when the film, at present being produced at the Helen Gardner Studio, is released. The second of a series of 3,000 feet films, Olga Treskoff, the scene is laid in Russia, from the center of its cities to the wastes of Siberia. Olga Treskoff, played by Miss Gardner, is the center of a political conspiracy. Through various intrigues she is induced to leave her husband, a baron, and follow her lover, who has been exiled to Siberia. Here both husband and lover meet, and in a dramatic struggle both are killed, leaving Olga desolate and alone. The scenes, descriptive of Russian life and the tortures suffered by the prisoners, are portrayed with a strong vividness and force.

The Warner Company, through whom this series of three-reel pictures will be released, are fortunate in getting this picture, as it is far in advance of any of the films seen heretofore on that programme.

WORLD SPECIAL ACTIVITIES

The World Special Films Corporation has added another department to its organization—a poster mounting and frame manufacturing plant, located at 213 West Fortieth Street, in charge of Mr. Davis. This affords them an opportunity to put out advertising on a larger scale than ever before.

Horace Bennett, who is well and favorably known to the exhibitors of New Orleans and surrounding territory, has been engaged as local manager of the branch office of the World Special Films Corporation located in New Orleans.

The World Special Films Corporation now has twenty prints of Pasquali's masterpiece, The Last Days of Pompeii, working throughout the country.

Phil Gleichman, of the World Special Films Corporation, was caught in the snowstorm which raged about Cleveland and vicinity last week and had to lay at Elyria, Ohio, for hours, snowbound. He enjoyed several meals at the expense of the Pullman Company.

The Bijou Dream, Philadelphia, did such a tremendous business with the World Special Films Corporation's Protea, that they have booked it for a three-day repeat.

The plan of marketing films as outlined by the World Special Films Corporation to the manufacturer has met with instantaneous favor. Innumerable propositions have been made to them by manufacturers, both American and European, to handle their output. They started out with the intention of having ten offices open by the first of January, which they considered ample for their needs, but so many inquiries came to the home office from territory in which they had no offices that they were compelled to enlarge on their original plan, and now they have seventeen in operation, with five more to follow in the course of thirty days, which will give them a chain of offices extending from New York to San Francisco.

MIRROR ANNUAL OUT JANUARY 14, 1914

(REGULAR ISSUE OF THE WEEK)

RESERVE SPACE and send Advertising Copy now. REGULAR RATES

EXHIBITORS COMPLAIN

New York Association Says That Law Discriminates in Matter of Standing Room

The New York local of the Motion Picture Exhibitors' Association is planning a vigorous campaign to secure better legislation from the Board of Aldermen. The exhibitors at a recent meeting arranged to canvass the Aldermen in order to secure the passage of a law removing the points which discriminate between the picture theaters and other theaters in the matter of standing room. The law at present allows patrons to stand in all but motion picture theaters. The exhibitors claim that there is no more reason for allowing it in motion picture theaters than in regular dramatic houses. The statement continues:

"In theaters and vaudeville houses, as you undoubtedly know, the seats are reserved, and as a rule but one performance is given during the afternoon and one during the evening, whereas in motion picture theaters three or four performances are given during the day and the evenings because the seats are unreserved, because the people insist upon coming and going at their will and sitting where they please. It is invariably true that during each performance in a motion picture theater there are a number of seats in the front and throughout the auditorium vacant because people will not sit so close to the screen, and the glare of light upon the screen, or because people who come with each other are unable to sit together, but prefer to stand and await the end of the picture, at which time a number of persons always leave the theater. The number of persons in the theater, including those standing, does not in many cases exceed the total seating capacity of the theater."

Other points discussed at the recent meeting were the reduction of the license fees, concerning which there is an ordinance now pending before the Board of Aldermen, and the Folks ordinance, concerning which the exhibitors had many complaints to make. The members also talked of plans for the coming ball.

BUILD CITY FOR FILMS

Will Build Several Sections of Chicago and Use 10,000 Extras for London Film

A desert, ten thousand people, and a miniature city are among the props that will be used by Bosworth, Inc., in the film production of Jack London's story, The Iron Heel. The city is really being built for the purpose of burning it down again for the scenes of carnage and rioting incident to the Chicago fire are the climax of the film. The staging will be done at Mohave Desert, San Bernardino County, Cal. Already the Bosworth Company is transporting the material for building the several sections of Chicago, and negotiations are under way with the Southern Pacific Railroad for the transportation of the extras.

Martin Eden, the second of the series of Jack London novels adapted to the screen, has just been completed. Hobart Bosworth is given a role in this film as strong as that he portrayed in The Sea Wolf. Bosworth, whose direction of The Sea Wolf excited much comment, also directed Martin Eden, and will be in charge of all the Jack London productions.

CORRECT ACME ADDRESS

By error in a recent issue of THE MIRROR, the address of the newly formed Acme Lithographing Company was given as Forty-seventh Street and Broadway, when it should have been stated as Forty-seventh Street and Eleventh Avenue. Both office and plant are located at this address, which is known as the Marfield Building.

Selig

THANKSGIVING IS HERE

ONE GOOD REASON THE SELIG REGULAR SERVICE SECURES RESULTS GO TO IT—GET THE MONEY

"THE MASTER OF THE GARDEN"

A powerful play with a double purpose, showing the penalty of transgression and the reward of real repentance. An innocent girl who leaves her happy home in a pique, drinks the dregs of bitterness, but is redeemed by the saving of another. This play shows vivid traces of the scarlet, likewise the benignity of the higher Power that saves the world from sin.

In Two Reels *Released December 8th*

December 9th **"AN EQUAL CHANCE"**

Practical philosophers hold that the possibilities of accomplishment depend largely upon each individual. In this instance, a rich and cultured girl brings into her home a poor and attractive one, who rises to her own standard and walks away with "the man."

December 10th **"HILDA OF HERON COVE"**

Hilda, the daughter of a fisherman, has two admirers—one she loves, and one loves her. The former goes to sea and presumably is lost. The latter then marries her and the first one returns like Enoch Arden, cast up by the sea to live a life in death.

December 11th **"PHYSICAL CULTURE ON THE QUARTER CIRCLE V BAR"**

A bully comedy of ranch life, showing husky cowboys going into rigid training in response to an imaginary call from Cupid. As they grow stronger—they grow wiser, and finally burn the pesky muscle-makers.

December 13th **"THE MYSTERIOUS WAY"**

A charming child play in which a tot follows the organ grinder and his monkey and is carried to a distant city asleep in a freight car. How she is re-united to her family in after years, forms an interesting bit of romance

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

SELIG POLYSCOPE CO. 20 E. Randolph St., Chicago, Ill., U. S. A.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY — The Scarf Pin; A Leader of Men (2 Parts); The Sea Eternal; The Harmless One

GEORGE W. TERWILLIGER — Partners in Crime (3 Parts); The Scapegrace; The Voice of Angelo (2 Parts); Author and Producer The Cry of the Blood (3 Parts)

CLAY M. GREENE — The Pride of Battery B; A Waif of the Desert; A Little Hero; The Fiance and the Fairy

SHANNON FIFE — Just Cissy's Little Way; Just Nobody; His Code of Honor; The Return of Peter Blinn

EMMET CAMPBELL HALL — The Price of Victory (2 Parts); The Rattlesnake (2 Parts); The Taking of Rattlesnake Bill; "Shadows"

ALFRED VOSBURGH

LEADING MAN

VITAGRAPH COMPANY

WESTERN BRANCH

Address PHOTO PLAYERS' CLUB Los Angeles, Cal.

FRANK POWELL

PRODUCER

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NEXT RELEASE, NOV. 23 Kenton's Heir

BERT ANGELES

DIRECTOR

Address care of Screen Club, 165 West 47th Street, N. Y.

J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Release—LAURA SAWYER in THE PORT OF DOOM—Nov. 20

MARC EDMUND JONES

841 ALEXANDER STREET

Until March 1, 1914 NEW ORLEANS SLIPPING FINGERS Selig, Nov. 4

FEATURE FILMS ON THE MARKET

"THE PRICE OF HUMAN LIVES"

Edison Drama Grips—"Escape of Jim Dolan" Thrilling—Much Variety in Feature Films of the Week.

"THE PRICE OF HUMAN LIVES"

Two-Reel Production by the Edison Company in Collaboration with the National Association for the Study and Prevention of Tuberculosis. Written by Epes Winthrop Sargent. Released Dec. 2.

Drug Manufacturer ..... Frank McGlynn
His Daughter Beth ..... Sallie Crute
Harry Bruce ..... Augustus Phillips

A drama dealing a telling and convincing blow against the evil of the so-called cures for consumption. A story that grips our sympathy, well staged and consummately acted. Through it runs a love theme, as though this were necessary to interest us in a subject of such universal concern. To the credit of the producer, not a single scene shows anything more than the preliminary stages of the dread white plague. At the same time, the film is a timely plea for the Christmas sale of the Red Cross stamps.

A manufacturer, whose daughter is engaged to Harry Bruce, persuades that young man to go with him into the manufacture of a cure for tuberculosis, called Concura. The daughter does not know of this, or of the kind of business in which her father is engaged. The Hardings are a poor family, and the girl is attacked by the dread disease, and chancing to read the advertisement about Concura, buys a bottle. Her sweetheart, who is also becoming afflicted with the disease, tries another variety that he reads about. In the meantime Beth has a suspicious cough, and buys a bottle of Concura, but her father finds the bottle and forbids her using it. He takes her to a doctor, who pronounces hers a mild case. Beth takes up social work, and comes to know the Hardings. Seeing the bottle that the girl is using, and learning that the cure has not helped her at all, Beth determines to find out who manufactures the vicious "cure." Arrived at the office of the company, in a very dramatic scene, she faces her father and the man to whom she is engaged, and denouncing them both, leaves. Love for her causes her father to make amends by stopping the manufacture of the drug, and sending the Hardings to a sanitarium, and makes Bruce work for the Association for the Prevention of Tuberculosis. And when he does that, Beth agrees that he is probably worth while marrying.

F.

"THE ESCAPE OF JIM DOLAN"

Two-Reel Drama by Tom Mix. Directed by William Duncan and Released by the Selig Company, Nov. 17.

Jim Dolan ..... Tom Mix
Ed. Jones ..... Lester Cuneo
John Wellington ..... Nip Van
Grace Wellington ..... Myrtle Stedman
Tom Wellington ..... Vic. Prith
Brown ..... Rex De Rosselli

A distinctly Western atmosphere encompasses this two-reel Selig, which although it has a plot that is not without merit, charms more through the incidents that pertain principally to atmosphere than from the true interest of the story. Clear photography and fine perspectives are also points of favorable comment, and horseback riding such as one seldom sees thrills to the very marrow with the breath of the Western plains. The picture tells us that Jim Dolan, a Western miner, incurs the hatred of the foreman of a mine nearby by refusing to sell his water right; it is also implied that rivalry in love has a large part in fanning the flame that burns in the heart of the foreman. A "frame-up" is worked by the mean-spirited man on Jim, whereby he is arrested for cattle-stealing. Jim is sentenced to prison for ten years; but while being retained temporarily at the local jail he escapes through the aid of his friends, and principally of his sweetheart. Then it is that the real feature of the picture takes place, the thrilling chase over the hills and across the plains. A relay of horses placed by his friends enables Jim to keep a short distance ahead of his pursuers, and his method of dismounting and remounting in scarcely more than a second's space is a most exhilarating exhibition.

M.

"FOR THE LOVE OF A TOREADOR"

Two-Reel Production by Cines-Kleine, Staged at Seville, Spain. Released Nov. 18.

Francisco, the Toreador ..... Senor Mateldi
Carmen, a Dancer .... Senorita Mercedes Ramos

A two-reel offering of a purely Spanish subject, taken at Seville, Spain, amid the glorious scenery of that southern country. In the settings and reproductions of the bullfight, and in all the outdoor scenes where large numbers of people are shown, the director has surpassed himself. But the film is almost devoid of plot. There is but one motive, that of two women who love a toreador, and the story of the one who loses, while it helps the director to finish the film, does not do the southern beauty justice in the matter of retaliation. The sub-titles are appropriate.

A toreador is loved by Carmen, a popular dancing girl of that part of Spain. But he loves Lolitta, the daughter of the man from whom he gets the bulls that furnish him the material for slaughter in the arena. The day of the bullfight we see the gayly dressed populace on their way to the huge amphitheater. And we see the amphitheater itself, and then an intimate picture of the progress of the bullfight. By clever insertions we are led to believe that it is the characters in the story that are engaged in the arena. Carmen, maddened by the homage that the toreador pays to Lolitta, is seen creeping along, dagger in hand, and attempts to stab Lolitta. We see him some time later with a wounded arm, we are supposed to guess that he received his wound defending Lolitta. Carmen comes to him and begs his forgiveness, which he grants. But he refuses his love. Carmen then calls on Lolitta, and by accident the house is set on fire. This gives Francisco a chance to do a little rescue work. Carmen then decides that her love is hopeless, and withdraws.

An interesting feature of censorship is brought up by this film. We are not allowed to see a girl stab an able-bodied man, yet we sit through hundreds of feet of arena scenes, depicting slaughter and torture of animals.

F.

"LOVE VS. LAW"

Two-Reel Production by the Universal Company. Released Dec. 1.

Our Hero ..... King Baggot
The Girl ..... Ethel Grandon
Her Father ..... Charles Eldridge

A comedy-drama that relies on the comedy license to make the climax scene plausible. The story takes too long to develop. The acting by King Baggot and Charles Eldridge gives the film its merit. It is an average production. A father who does not want a young man to call on his daughter, takes her to the country, where the lover follows. Father boasts how he won his medal for bravery in the Civil War. A coaching party of the hotel guests is held up, father among them. As the same party start out on the coach some time later, father shows to the young man the two pistols he is going to use if the bandit shows up again. Our hero dresses himself like the bandit and holds the coaching party up, taking father's pistols away from him. Then the real bandit comes along and takes the booty away from the hero. As the latter was recognised, and cannot return the booty, he is arrested and tried, and the jury is about to pronounce its verdict of guilty. The girl has meanwhile left a message for the bandit, telling him the predicament in which he, the bandit, has put her and the hero. The bandit now holds up the whole court as the jury is about to pronounce the word, and at the same time returns all the goods he stole in that county. Then the young couple are married in the court by the judge, for father escaped as soon as the bandit put his face in the court room window.

F.

"OVER THE CLIFFS," ECLAIR.
Three-Reel Feature Released Dec. 10.

"WHAT THE GODS DECREE"

(World Special Release.)

The Hindoo, Kali ..... Josette Andriot
Charles Darsac ..... Charles Krauss

A four-reel production that verges on the hysterical, with all its action and excitement. There is not a slow moment in the play. Plot and counterplot follow one another in rapid succession, until, at the end, everything ends serenely without murder or bit of bloodshed. There are times when we see the reproduction of one of Poe's masterpieces.

Throughout the play, the scenic effects are of the highest standard, some of the backgrounds being equal to anything that has been turned out. In the continuity of the play, however, we are rudely dragged from one hairbreadth escape to another, and plenty of flaws in the plot make for our incredulity.

The acting is capable, that of Josette Andriot being as good as the part will allow. Photography clear. Charles Darsac and wife live in luxury in Africa. His wife is spoiled by all the luxury, and asks for the priceless necklace of a sacred Hindoo statue, that she has read about. Darsac is obliged to grant her whim, and we see him in India, in the mysterious gardens of the Wacca sect. He steals the necklace, but Kali, a worshipper and devotee of the goddess, and another Wacca follower manage to board the steamer with Darsac. When discovered, they saw their way out of the hold, and then turn up at the palace of Darsac, which is guarded by lions. They retrieve the necklace, only to lose it again. Finally, Kali manages to hypnotize the young daughter of Darsac, and then in return for the waking of his child from the hypnotic state, Darsac gives Kali the necklace, which she returns to the neck of the Wacca idol from which it was stolen.

F.

SCENE FROM "THE SCAPEGRACE," LUBIN.
Released Nov. 28 on General Film Programme.

"THE GOLDEN CROSS"

Three-Reel Drama Made by the Pasquali Company and Released Through World Special Films Corporation.

The Count ..... Giovanni Viddali
The Countess ..... Ines Melidoni
The Priest ..... Guiseppe Dias

A three reel variation of the eternal triangle and the "child that heals the breach." Enough variations have been introduced to make the story really new and original. The production bears all the earmarks of a careful European producer.

The Count becomes infatuated with an actress and deserts his wife and baby daughter. Years later, the charmer casts him aside and he descends to the lowest depths of manhood. Finally he becomes a sailor and as the film opens we see him returning home. His plea for forgiveness is spurned by his wife. The priest, his friend, is prevailed upon to give him an opportunity to see his daughter, now at a boarding school. It is arranged that the Count shall go to the school on the day a dinner is given to the poor and he shall identify his daughter by a golden cross around her neck. The cross is given to the daughter by the priest, but she later takes pity on an orphan who has received no presents and gives the cross to her. When he later comes to the dinner with the poor of the village, the Count mistakes the orphan for his child and becomes friendly with her. He manages to see her daily and they grow to love each other. The orphan is taken ill and the Count is in anguish at her bedside. The mother and daughter arrive at this moment and when things are explained to them by the priest, the Count's evident sorrow after the death of the girl whom he supposes to be his daughter moves the Countess to compassion and he is forgiven.

The acting of all concerned, especially that of the children, is excellent. The theme is one that touches the heart and always makes a good number on any programme.

W.

Motion Picture Dancing (Salem, Oct. 29).—Always on the lookout to turn the vast possibilities of the camera to some new purpose, the Salem Company is the first in the field to put the terpsichorean art on the screen. In a three-part film it features Wallace McCutcheon instructing pupils in the intricate steps of the popular dances of the hour. It offers the uninitiated student being put through the technique of the new Viennese hesitating waltz till he or she has gradually mastered the steps. This is followed by the popular turkey trot, as danced on Broadway, and the tango and its variations, including the five-step, seven-step, criss-cross, hitch walk, and major lame: terminating in a fun-provoking attempt to make a 300-pound human porpoise into a graceful glider—at $25 per lesson. Mr. McCutcheon and Joan Sawyer gave exhibitions of their perfected artistry. To a person having solved the mysteries of dancing, following Mr. McCutcheon's educated feet executing their "light fantastic" gyrations, it will prove an easy task to pick up the steps; but to a layman who has no knowledge of the art, it will be as difficult as learning to play football by sitting on the bleachers. The latter, however, cannot fail to enjoy the harmoniously graceful movements of the principal dancers, nor keep his eyes off the pretty, model coryphees. Photographically, the canvas sets your head in a whirl. When accompanied by orchestra music, this film offering is certain to prove highly entertaining to a moving picture audience.

C.

L'Article 47 (Majestic, Nov. 18).—A two-reel offering, as the title suggests, taken from a French play of the same name. A good story, with a climax that is not sufficiently explained to make it intelligible. The acting is fair. The whole story is based on the fascination that Cora, the questionable woman, holds over a young man, showing how he cannot break her spell. The action takes place in Paris. George, a Southerner, is enslaved by Cora, a woman of questionable morals. When she goes with Mazillier, a gambler, George turns jealous, and in the altercation that follows she is shot in the neck. The police come in, George is arrested, and because she is disfigured by a scar Cora testifies against him. He gets five years in prison. On his release he is warned of Article 47, which rules that an ex-convict must report regularly to the police, and also at all times furnish them with his true address. He goes to Paris, where he meets a young girl who falls deeply in love with him, he having changed his name and address. About this time he chances upon Cora, who is running a fashionable rambling resort. The old fascination returns and George begins to neglect his fiancee. The latter follows him to the gambling place and takes him away. Cora, a vindictive character, determines to retaliate by informing the police that George is not living up to the rules of Article 47. He is arrested at the girl's house and they all go to Cora's place. Here he is about to be taken to prison when a pardon arrives, and he is free to marry the young girl.

F.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"THE GOLDEN PATHWAY"

"THE LEADING LADY"—Drama — Monday, November 24
She has a husband who is inordinately jealous and suspicious. He has cause to be ashamed of himself and pleads forgiveness. EARLE WILLIAMS, EDITH STOREY and NED FINLEY are the cast.

"LITTLE KAINTUCK"—Mountain Drama — Tuesday, November 25
Fatherless and motherless he finds an open heart and a good home with an old merchant, to whom he proves a grateful companion. Presenting Karl Formes and Paul Willis.

"FELLOW VOYAGERS" / "TEMPLES AND STATUES OF ROME" } Comedy and Topical — Wednesday, November 26
1 Two youngsters are on the high seas, play tricks on their fellow voyagers and help Cupid at the same time. MAURICE COSTELLO and CLARA KIMBALL YOUNG in the leads. 2. Scenes in and about the old world's capital.

"THE CURE"—Drama — Thursday, November 27
Love as an antidote proves greater than science. Through it, the baneful use of drugs is overcome. Dramatically interpreted by EDITH STOREY and NED FINLEY.

"BETTY IN THE LIONS' DEN"—Comedy — Friday, November 28
She is surrounded by a queer set of cranks. Her magic charm sets them all foolish and the fun runs riot. CLARA KIMBALL YOUNG, in the title role, DARWIN KARR opposite and JOSIE SADLER too.

"THE GOLDEN PATHWAY"—Drama Special Feature in Two Parts — Saturday, November 29
They marry for love, consider divorce for money. Their love for each other is stronger than their love for money. They inherit the money and retain their love. Ably sustained by MAURICE COSTELLO and MARY CHARLESON, BOB GAILLORD and JANE FEARNLEY.

SIX A WEEK

"A GAME OF CARDS"—Drama		Monday, December 1
"THE WRECK"—Drama	Special Feature in Three Parts	Tuesday, December 2
"A PAIR OF PRODIGALS" / "THE COLISEUM OF ROME"	—Comedy and Topical	Wednesday, December 3
"THE SWAN GIRL"—Drama		Thursday, December 4
"A LESSON IN JEALOUSY,"—Comedy		Friday, December 5
"BEAUTY UNADORNED"—Comedy	Special Feature in Two Parts	Saturday, December 6

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday.

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THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, Brooklyn, N. Y.

"A FACE FROM THE PAST"

Two-Reel Drama by Frank Blighton. Produced for the Edison Company by Director Walter Edwin. Released Nov. 7.

Margaret Brown ..... Mary Fuller
Margaret Pendleton ..... Mary Fuller
John Forbes ..... Augustus Phillips
Edward Pendleton ..... Frank McGlynn
George Burroughs ..... Richard Neill
Margaret's Father ..... John Sturgeon
The Landlord's Son ..... Harry Beaumont

Edward Pendleton, a wealthy Wall Street broker, while sojourning in the country is struck by the appearance of Margaret Brown, obtains an introduction to the girl's father, and thus makes her acquaintance. He falls in love with Margaret, while the village girl, carried away by his devotion and city-bred manners, discourages the attentions of John Forbes, her farm boy lover, eventually marrying the broker. Stung by Margaret's rejection, the youth determines to leave the farm for the marts of trade and finance, goes to New York, and after eighteen years of struggle attains his ambition, a powerful financier. All these years Forbes has never lost sight of the man who won his sweetheart away from him, and when Mrs. Pendleton dies, the last obstacle from carrying out his threat to crush her husband is removed. Catching Pendleton selling short on a rising market, Forbes proceeds to put the screws on him. About to be wiped out, the broker appeals to the financier to make a reasonable settlement. Forbes pitilessly refuses and Pendleton is ruined. The timely arrival of Pendleton's daughter Margaret prevents the broken man from carrying out his suicidal intent. The young girl, just graduated from school, encourages her father to renewed efforts, and with the few hundred dollars Pendleton has left he goes West and buys an interest in a mine. Forbes, while inspecting some of his Western railroad property, is held up by track repairs in the vicinity of the Pendleton claim, leaves his private car, and fails over a cliff. The financier is discovered by Pendleton's daughter. In his injured condition he thinks she is his old sweetheart. With the aid of her pony Margaret succeeds in getting Forbes to her father's cabin. The crushed Pendleton heaps coals of fire upon the head of the Wall Street magnate by nursing him. Forbes, convalescent and moved by the broker's generous attitude, restores the fortune he wrested from him. The revengeful aim results in a Cupid's shaft.

Strained and awkward in its introduction, the story grows with imperceptible gradations till at its curtain it is on an equality with the firm's standard film output. Mary Fuller, in her dual role, makes every scene radiate with her charm. The Edison players give her excellent support. Walter Edwin's eye has escaped neither screen effect nor detail. C.

"JERRY'S MOTHER-IN-LAW"

Two-Reel Comedy, by D. B. Brown and H. Liddell. Directed by L. Rogers Lytton and James Young, and Released by the Vitagraph Company, Nov. 15.

The Husband ..... Sydney Drew
The Wife ..... Clara K. Young
Their Mother-in-Law ..... Kate Price
The Hypnotist ..... Rogers Lytton

A screaming farce that carries you joyously along through its funny length, never tiring you a moment with the least exaggeration of humor. The mother-in-law as a butt of humor is as old as humor itself, but this offering comes to us with all the spontaneity of an entirely new subject. The situations throughout are exceedingly good. It would be unfair to single out any of this able cast.

Jerry and his wife are just back from their honeymoon, when Jerry's mother-in-law announces her coming. Pretty hard on the young couple. Well, she comes, and the glooms come with her. She initiates a nut diet at table, covers all the undraped statuary, and makes herself so unpleasant that Jerry invents an excuse to go out. The fact that he stays out all night is not his fault, when one considers the remarkable series of adventures through which he goes. After that, his mother-in-law, who was on the point of leaving, decides to stay at his house forever. At that, Jerry starts out to get rid of her, and finally takes lessons from a hypnotist. His mother-in-law thinks his attempts to place her beneath his will indicate insanity, and she sends for the police. The latter sympathize with Jerry, having mothers-in-laws of their own, and pretends to be hypnotized by him. When he again turns to her, she runs from the house forever. F.

"THE LIFE OF RICHARD WAGNER"

Feature Produced in Four Reels by Messter Films, Berlin, and Handled in America by Klaw and Erlanger. Lecturer, R. S. Pigot. Organist, W. H. Humiston.

From 1813 until 1883, the year Richard Wagner died, we are shown some of the most important events of his life, and each scene, no matter at which epoch it is taken, shows the true atmosphere of its times. In the mob scenes it seems to us that the producers have tried to save expense, which only tends to detract from the reality of the rest of the scenes. Several of the crowned heads of Europe, at different times, and most of the great composers of Europe during Wagner's life, appear upon the screen in startling and interesting reality, and throughout the entire reels the clever and life-like impersonation of Richard Wagner lends greatly to the interest. But it can be said that one of the greatest attractions about the offering was the organ accompaniment, the airs being different selections from the master's musical genius. Also there were no sub-titles (except the letters that Wagner received, and these, as far back as 1840, were written with a typewriter) so that without a narrator, and a pleasing one, the films would be entirely unintelligible. The life of Wagner was full of stirring incidents, but to depict these faithfully, necessarily breaks up the continuity of the play. On the whole, the scenes are well chosen, only in the matrimonial relations of this master genius was it necessary for the interpreter of the skipping scenes to touch rather vaguely in his explanations. It is unfortunate that the jumping from one event to another gives the capable cast no opportunity for emotional acting. With this kind of an offering there can also be no climax expected. The part of Richard Wagner was excellently played, from eight years of age until his death, by one person. There were several minor mistakes in the staging of the scenes, but in spite of these different faults it was an enjoyable performance. The musical accompaniment was chosen from the music of the great composer himself, and it was inspiring to see the master in the act of composing, and at the same time to hear the strains of that composition. Different scenes from some of his best known operas were shown with the accompanying operatic strains. F.

"THE PORT OF DOOM"

Three-Reel Feature Produced by the Famous Players Film Company. Written and Directed by J. Searle Dawley.

The Ship Owner, Thornton ..... Peter Lang
His Daughter, Vera ..... Hattie Forsyth
His Secretary, Fuller ..... Dave Wall
The Detective, Kirby ..... House Peters
His Daughter, Kate ..... Laura Sawyer
Ship's Captain ..... Hal Clarendon

A three-reel detective drama of the deep that starts a little too deeply for the uninitiated. Having emerged from the cloud of ambiguity, it proceeds until the end of the second reel, where the climax really solves everything and the drama is complete, except that it must vindicate its title. For that we are shown the leaking ship whence all are rescued after a number of scenes that lack the power to convince. The father receives the news of his daughter's marriage in the second reel instead of keeping this until after the shipwreck. The detective work that is done on the screen is almost negligible. The actors have done their best. The one fine thing about this offering is the acting of Dave Wall.

Thornton, the shipowner, wants his daughter Vera to marry his secretary, Fuller. Vera loves Giles, an officer on one of her father's ships. The secretary plots to send this officer, who he knows is in love with Vera, away on a voyage on an unseaworthy ship. The next morning Vera has disappeared, and the case of her disappearance is given to the paralyzed detective, Kirby, who is assisted by his daughter Kate. Kate manages to trace Fuller to where he lives with his lawful wife, but Fuller, a cocaine fiend, escapes. Crase for the drug draws him back to the detective, to whom he confesses everything. As he confesses the truth, and is shot in a struggle to get some more cocaine, and dies shortly, and as the father receives word, with great rejoicing on his part, that Vera is married, it seems that the play might end here. But it continues to show how Kate catches the sailing vessel off Cape Hatteras, but the lovers refuse to return. The ship then springs her last leak, and the pumps are manned. As the ship sinks, the captain and his crew of volunteer pumpers shut themselves up in a cabin and later creep their way out. They are rescued by another sailing vessel. F.

Phantoms (Selig, Nov. 10).—A two-reel production, written by W. E. Wing, of the highest merit, is so far as concerns the atmosphere, staging and interpretation. There is but one flaw to find, and that is that a subtitle or two more, judiciously inserted near the beginning, would greatly help to explain the story, of which we are loath to miss the slightest touch. The photography is clear throughout. The acting, but above all that of the part of Natalie, is praiseworthy. The plot concerns the tribulations of a star actress scout behind the scenes, and the director has given us an intimate and realistic portrayal of this phase of life. The story concerns the temperamental love of a high-strung actress, with beauty and vivacity on her side, as opposed to the quieter and less fascinating temperament of a quiet girl with a steadfast heart. The latter wins out, as usually happens. Natalie, an actress, is engaged to Matt. The latter is building a house and soon they are to be married. Matt is assistant stage manager at the theater, where every one is downcast, for the leading lady is seriously hurt. Matt introduces Natalie to the manager, and one trial is all she needs to convince. The show will go on, with Natalie as the leading lady, playing opposite John Sterling, the leading man. On the opening night Matt is called to the bedside of his dying mother. He writes a note to Natalie, which she sets after the ovations due to her success are over. In a fit of rage at his not being there to see her in her hour of triumph she writes him a spiteful note. The mother dies and Natalie tries to get Matt's forgiveness, but he refuses to listen to her. In a rage, she signs a long contract, and arrives home after two years to find Matt married to a girl neighbor who befriended him at the time of his bereavement and a year-old baby to complete their happiness. From then on Natalie has only her phantoms to ease the heavy hours of her life. Sometimes it is an imaginary baby that she holds in her arms, with Matt bending over her; sometimes she and Matt are back at the unfinished house that was to be their home; and very often in the stage embraces she imagines it is Matt back once more in her arms. F.

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to spend HUNDREDS OF THOUSANDS OF DOLLARS in the most stirring advertising ever written to the theatre-going public, is driving hundreds of thousands of people into the Picture Shows that have the MUTUAL SERVICE and have the famous "Wing-éd Clock" prominently displayed.

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on the big banner, above the clock and on the films, is THE BIGGEST DRAWING CARD that has ever been put over in the Moving Picture business. The greatest and highest-priced Directors in the production of Motion Pictures, in the world, are working with the forty great MUTUAL organizations, bringing out Films that are leaders today and which will out-rival the world during the coming season.

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If yours isn't out, ORDER IT TODAY, for MUTUAL MOVIES are now the BIG MONEY MAKERS.

Let the MUTUAL make money for YOU, and not for your competitor across the street.

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MUTUAL FILM CORPORATION

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TO FILM ENNIS WEDDING

Eclair Publicity Man Will Be Married to Accompaniment of Camera's Click

Bert Ennis, the Eclair "Dopester," is a film man through and through. To prove it, even his wedding, to take place this evening, will have the accompaniment of the camera's clicking, for motion pictures of the ceremony are to be taken. The camera men will be on hand as the couple enter and leave the Church of St. Rose of Lima, Flatbush, and also at the festivities following the ceremony. George Bunny, son of the famous John Bunny, and a boyhood friend of the groom, is attending to this ceremony.

Miss Clara M. Pirung, a member of a prominent Brooklyn family, is the lass whom Bert has prevailed upon to take his name. The couple met through their mutual interest in amateur theatricals, Miss Pirung being a leader in amateur dramatic circles in Brooklyn. After a short trip down South the young folks will make their home in Flatbush.

FILMS IN CHURCH WORK

Presbyterian Board Closes Contract for Edison Machines—Use in Missions and Schools

The Presbyterian Board of Publications has just closed a contract with the Edison Company granting them the right of sale of Edison film treating of religious subjects and for many installations of the Edison Home kinetoscope. The Presbyterian Board last week decided to use the films as a most important part of the church work. Films on biblical subjects will be shown before the Presbyterian Board, and if passed will be used in the Sunday schools and the foreign missions. Pictures will also be taken of the work of the Presbyterian missions abroad and used in the securing of contributions to the work.

The co-operation of the film companies is being sought to send representatives to the mission fields abroad and take pictures of the missionaries at work in the schools, churches, and hospitals. It is said that a wide market will be found for these films, which will be handled through the Presbyterian Board of Publication.

APEX FILM COMPANY

SYNOPSIS OF THE ENGINE OF DEATH

A sensational Secret Service drama in four reels. Professor Dellera discovers a new and powerful explosive, and is invited to demonstrate his results to the War Office. His assistant thoughtlessly shows a letter from his chief to Dr. Katsura, a member of the Japanese Secret Service.

Katsura rents a room above Dellera's laboratory, where he watches through a hole in the floor. During the chemist's absence he slips into the laboratory. While examining the liquids, he causes an explosion. Katsura is found in the wreckage, but is not suspected. Suspicion arises later when Lieutenant Barry observes the Jap at Dellera's door and the pursuit begins. Katsura is followed, and in his endeavor to escape in a railroad carriage is forced to climb aboard the engine, uncoupling it from the carriages. Barry secures another engine and after a thrilling chase the runaway engine is overtaken. The Jap is killed in the collision. Before this, however, he throws away a box containing some of Dellera's solutions, which he had taken. These are returned by Barry and the secret is safe.

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With Mutual Film Corporation

ADJOURN PATENTS SUIT

Government Suit Against Film Companies Rests Until Dec. 1—Interesting Testimony at Week's Hearings

After hearings lasting from Tuesday till Friday, a recess until Dec. 1 was last week declared in the trial of the Government's suits against the Motion Picture Patents Company and the General Film Company as a trust under the terms of the Sherman Anti-Trust act. The hearings of the week had been among the most interesting of the long trial. Albert Smith and J. Stuart Blackton, of the Vitagraph Company; Samuel Long, of the Kalem Company, and J. A. Berst, of the Pathe Freres, were the most prominent of those who took the witness stand for the defense. Frank J. Howard, of Boston; Frederick Jeffrys, of Jersey City; George Cohen, of Mattawan, N. J.; Nathan Machat, of Brooklyn, and J. A. Korpell, of New York, are among the licensed exhibitors who testified.

Albert E. Smith was the first witness to take the stand on Tuesday morning, continuing his testimony of the previous week. Mr. Smith's testimony was of a general nature, and at only one point did it touch on the Government's case. In response to a question whether the Motion Picture Patents Company and the General Film Company ever acted in collusion through the former's right to cancel licenses which might later be bought up by the General Film, Mr. Smith declared that these companies had never acted in conjunction.

Mr. Smith contributed some interesting information on the cost of film production, saying that the increased cost of negative film is cutting deeply into the profits. Mr. Smith stated that the films produced in America averaged about 60 per cent. dramas and 30 per cent. comedies, the remaining 10 per cent. being educational subjects. He gave it as his belief, however, that the comedy story was the most popular.

Mr. Smith was followed on the stand by J. A. Berst, vice-president of Pathe Freres and head of the American branch. He declared that at first his company was able to make only small headway in this country, owing to patent litigation and the unbusinesslike conditions in the exchanges. "The General Film Company," continued the witness, "because the exchanges prior to its formation were hurting the business by renting to the exhibitor badly damaged films, they frequently showed favoritism to some exhibitors, and we felt that if the motion picture were to develop properly these conditions should be remedied. This was the reason for the formation of the General Film Company."

Four of the exhibitors who testified for the defense took the stand on Wednesday. J. A. Korpell, proprietor of a theater at 157th Street and Amsterdam Avenue, told of the exhibitors' troubles before the formation of the General Film Company. Before that time he said that it was impossible to properly advertise pictures before their showing and that it was frequently necessary to bribe the exchange men to secure desired pictures. He alleged that William Fox, who owns a photoplay theater near him, would frequently secure notices of the films he intended showing and would advertise them a day before him. The formation of the General Film Company, he stated, had removed all of the old complaints. Similar testimony was given by the other exhibitors who testified. Frank Howard, of Boston, who had owned an exchange prior to the formation of the General Film and which was later sold to that company, denied that he had been forced to sell by being told that his license would be canceled.

J. Stuart Blackton, of the Vitagraph Company, and Samuel Long, of the Kalem Company, told of the improvement in the motion picture business since the formation of the General Film. Mr. Long denied that the exchanges had been forced to sell out to the defendants. "Many of the exchanges," he said, "came to us with offers to sell out."

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The most fiercely fought football contest of the year.

PRESIDENT WILSON will be amongst the 40,000 prominent, wealthy and famous personages who will attend, making this the greatest social event of the season.

WE HAVE THE SOLE AND EXCLUSIVE PRIVILEGE to take motion pictures of this wonderful national event.

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GOSSIP OF THE STUDIOS

CLEO. MADISON, who is taking the only woman's part in the Western drama being put on by Dave Hartford, had an amusing experience the other day, when a lady from the Middle States asked her, "I've often wanted to see you, I've read lots about you, your're that French woman who was given a pearl necklace by some King or other, ain't you? I've seen all your pictures too, and you *are* beautiful and that's a fact." Miss Madison, when she got her breath back, managed to gather from the lady that she meant Cleo de Merode, but she managed to get her facts and dates mixed regarding both ladies. At least she was right on one point—beauty.

AT the Solax Studios in Fort Lee, during the production of the forthcoming feature Ben Bolt, Mr. Fraunia Fraunhols and Joseph Levering were called upon to add sixty years to the age of the characters they were playing, to portray that lapse of time in the story. The other day, in a preliminary "run off" of the picture, Howell Hansell, the producer, was visibly startled when in the opening reel there flashed upon the screen the exact counterparts of James Greenleaf Whittier and Henry Wadsworth Longfellow. Mr. Fraunhols and Mr. Levering unconsciously made up as old men without thought to any particular character and were themselves startled at the remarkable resemblance to the famous poets.

ROBERT E. GRAHAM, Jr., although only a youth of twenty years, a juvenile seen with the Lubin Stock Company, is an excellent actor, having appeared in such successful productions as Excuse Me, Rejuvenation of Aunt Mary, Tillie's Nightmare, Havana, and many plays under the Shubert, Savage and Lew Fields management. He is the son of the well-known comedian Robert E. Graham.

CLAUDE SHIXAS, a delineator of Italian characters in vaudeville, has abandoned that field after many years for the motion pictures. He has at the same time quit acting for good, becoming assistant to Director Gregory at the Princess studio, New Rochelle. He aims to end up as a full-fledged director.

THE FOLLOWING has been told us as a secret. Two of the fellows at the New Majestic studio in Los Angeles have recently bought wedding rings. One of the men is a leading man, and rumor has it that he has purchased the ring for the finger of a leading woman (also in Majestic ranks). The other investor in gold bands holds a high position in the business end, and it is said will plight his troth to an ingenuish sort of person. Don't say a word of this gossip to any one.

PHIL MINDIL crosses his heart and avers that the following letter was recently received by Lawrence Griffith, now chief director for the Mutual Film Corporation. If it weren't for your word, Phil, we'd say "there ain't no such animal." Well, here's the letter:

"Do you want a brigh, Intellegent Active young man out of his teens for 3 or 6 months or yearly in your studio to act as a photo play actor or for anything connecting the studios This young man could do well at acting and dramic parts of plays. And yet he would do well in comedies. He has taken up a course in Photo Play writing of N. Y. National Institute of N. Y. And does very well in acting in a play. He can change his face quickly for expression. When dressed up like a young lady of 25 he can take the place well in a play. He has a disoposition similiar to a young lady. He very comic and of a good disoposition 5 ft 2 in tall, weigh 110 pounds, blue eyes and pretty dark brown Hair full rudy face which carries a smile by the name of Clarence B. Jones.

"He wants good pay and payed at the end of *every* week or at pay times regular. This young man is ready any time to go unless employed by some other film co. employs him so write soon if you want him. If possible state the price and parts in plays you want him for and the particulars.

"Hoping for an early reply

"Yours truly, MR. C. JONES."

LOUISE HUFF is the latest acquisition to Edgar Jones's company at the Lubin studio. Miss Huff, before enlisting under the Lubin banner, appeared in pictures for the Edison and Famous Players' Film companies.

EARL METCALF, leading man for Harry G. Myers's company at the Lubin studio, has turned down a flattering offer from a well-known theatrical firm of New York. Earl says "he is in the movies to stay."

THE SWIMMING SEASON is now at a close in Lubinville, leaving Isador Schwartz, assistant studio manager, champion and George Terwilliger, of the scenario department, second.

IN THE PRODUCING of a picture called A Water Soaked Hero, Arthur Hotaling, of the Lubin Jacksonville studio, used 40,000 gallons of water to supply a scene in which a pipe burst and is supposed to flood a house. It did the work all right and destroyed several hundred dollars' worth of property, besides soaking eight of the players. Arthur claims he was not soaked at the time.

MINOR WATSON, an Essanay player, last week visited his home town, Alton, Ill., and was greeted like a conquering hero.

IN A FILM being staged by William Robert Daly, to be released shortly by the Imp Company, there is a large prison scene in which are about thirty convicts. The story, which deals with the work of the Salvation Army, has in it a band of these workers, and Director Daly secured twenty-two real Salvation workers for this scene. As the last of the scene was about to be put on late in the afternoon, it was found that five of the convicts were missing. Investigation showed that the Salvation lassies had discovered five real ex-convicts among the thirty, and that rather than endure the sermons of the godly folk, these five had disappeared without waiting for their pay.

JACQUES JENSEN, a popular member of the Selig staff, and an original dramatist, has been elected president of "The Seventy-Five Club," a body of workers organized for the betterment of Masonry and mankind.

EDDIE KULL—little, but oh, my—the popular camera man of the Selig plant, has been working out a number of experiments in the line of triple exposure that have caused considerable favorable comment in critical photographic circles.

A STUDIO'S MOST PLEASANT HOUR.
Lunch Hour at the Vitagraph Western Studio, Santa Monica.

FIVE-A-WEEK
ESSANAY

RELEASED FRIDAY, DECEMBER 5

THE "PAY-AS-YOU-ENTER" MAN
(IN TWO PARTS)
A splendid comedy-drama for the holidays showing how a poor silk clerk in a large department store manages to get his holiday turkey, regardless of difficulties. This is positively a FEATURE. Richard C. Travers, Irene Warfield featured. Heralds and posters now ready.

Released Tuesday, December 2
"AUTUMN LOVE"
A heart interest drama showing love versus youth and age. Irene Warfield, Bryant Washburn, and Richard C. Travers featured.

Released Wednesday, December 3
"KITTY'S KNIGHT"
An excruciatingly funny comedy filled with intensely interesting and hilarious situations.

Released Thursday, December 4
"A ROMANCE OF THE HILLS"
A love drama of the West, featuring Reina Valdez, Frederick Church and Lee Willard.

Released Saturday, December 6
"BRONCHO BILLY'S SQUARENESS"
An unusual and interesting Western drama featuring Mr. G. M. Anderson.

RELEASED FRIDAY, DECEMBER 12

"THE THREE GAMBLERS"
(IN TWO PARTS)
A drama of blood-curdling incidents intermingled with love, humor, pathos. Exceedingly exciting and interesting situations. A positive FEATURE and box-office attraction. MR. G. M. ANDERSON AT YOUR SERVICE. Heralds and posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY Players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE STREET, CHICAGO, ILL.

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"LEAH KLESCHNA"
THE STORY OF A WOMAN'S REGENERATION

With the Distinguished American Actress
Carlotta Nillson
IN MOTION PICTURES

The situation of the woman burglar, reformed by the kindness of the man whose house she attempts to rob, possesses one of the greatest dramatic morals ever conceived.

RELEASED DECEMBER 10

FAMOUS PLAYERS FILM COMPANY
Executive Offices Times Bldg. N.Y.
ADOLPH ZUKOR, PRESIDENT — DANIEL FROHMAN, MAN. DIRECTOR

INTERIOR OF HIPPODROME THEATER, ALTON, ILL.

NEW PHOTOPLAY THEATERS

Bronx an Inviting Field—Sumptuous Opening of Allen, Calgary—The "Winter Garden," Westerville, Ohio

The Bronx Borough of New York city, already pretty well dotted with picture theaters, seems to be still an inviting field for the investor. Last week's real estate chronicles told of plans for a quartette of new photoplay houses. At Fordham Road, between Jerome and Walton Avenues, a theater to seat fifteen hundred will be erected. Andrew J. Thomas is the architect and Theodore Jung the agent for the property. Directly opposite a two-story theater, to seat 1,278, is nearing completion; H. U. Singhi is the owner of the property. Plans have also been filed for the construction of a theater at 149th Street and Cortland Avenue. These theaters will probably be devoted to pictures and incidental vaudeville.

The Dyckman Theater, at Sherman Avenue and 207th Street, was leased last week for ten years at a reported aggregate rental of $300,000. It will open Dec. 1 with motion pictures and vaudeville. William Fox will this evening open his new theater in Jamaica, Queens Borough, to be devoted to photoplays and vaudeville.

The old Thalia Theater, 46 Bowery, was last week leased for motion pictures to the Acierno Amusement Company.

Up in Calgary, Alberta, Canada, the opening of the new Allen photoplay house was graced by the presence of representatives of the Provincial and civic governments, the members of the Calgary Green Room Club, and the Ad Club. The new theater cost $125,000, and has been pronounced by visiting theatrical people and R. B. Chadwick, official film censor for the Province of Alberta, as being the finest in the Dominion and equaled by only one or two in the United States. The erection of such a costly building speaks volumes for the confidence of the Allens in Calgary and western Canada as an amusement field.

Westerville, O., recently saw the opening of the new Winter Garden, pronounced by A. Holland Forbes, publisher of *Architecture*, as "architecturally and scientifically correct." The theater goes further than being correct, and is a wonderfully pleasing house. Original decorative ideas in the matter of lighting and flower displays make the house a credit to its owners, William D. Warner and J. Joyce Byrne. Licensed films are shown and the latest electrically operated music is used in addition to the piano player. Warner and Byrne, who make Columbus, O., their headquarters, have shown enterprise that warns us to keep an eye on them in the future.

The Victoria Theater, Greenfield, Mass., which opened early last Spring under the management of Streeter and McCarthy, has been purchased by John B. and John J. Hayes, who intend to operate it as a motion picture and vaudeville theater. Harry T. Loper, owner of the Lyric Picture Theater, Springfield, O., has purchased the Kimbark Theater, in Chicago. It is located at 63 Kimbark Avenue. Mr. Loper's son, Richard Loper, will manage the new theater.

The pictures taken at the Illinois State Fair at Springfield, Ill., showing all the happenings and attractions at the Fair and in the city also, were shown at Springfield a few weeks ago and proved a big disappointment, as the pictures were not plain.

The Edison Talking Pictures are having a very successful tour through the central part of Illinois. Large houses are the rule, and at Springfield, with a two-day engagement, standing room was at a premium. H. Bradner is in charge of the films for the Edison Company.

L. H. Burkhart is installing a new picture theater at 216 West State Street, Rockford, Ill., in the Moran Building. Kinemacolor Pictures will be featured. The Princess Theater, on the same street, was sold Nov. 15 by Ackley and Brousel to Mr. Fahy, of Manhattan, Ill.

LICENSED FILMS

Making Good (Lubin, Oct. 28).—While Ted is out walking with Pearl, a ruffian accosts him, and but for the interference of a college athlete, would have held the former up. Pearl, angry and piqued at the thought that her sweetheart is a coward, sets him onto the first man that passes and tells him to go and thrash him. The passer-by happens to be a two-hundred pounder, and Ted reluctantly sets about his task. Mustering up courage, he follows the big fellow, catches up with him, and, discovering that he is a sissy sails into him. Playing the situation for all it is worth, Ted hires the cell-veined man and takes him to a doctor, who makes him appear like a battle-scarred veteran, has the physician put his own arm in a sling, and returns to parade his victim before Pearl and her admiring girl friends—to the great chagrin of the muscle-displaying athlete. The cleverness of the story was heightened by astute direction; the producer seeing the value of introducing a suggestion of suspense. The half-reel farce, when seen at the Savoy Theater, highly pleased the audience. Through the second part, the fat dizzy was hilariously funny. C.

Giving Bill a Rest (Lubin, Oct. 28).—A solicitous wife, summering at the seashore, writes Bill, her fat husband, to give up his office labors and rest up a week at her resort. Bill arrives at the station, and starts his week of rest by missing the omnibus and having to hoof it, with a heavy suitcase to the hotel. Hardly has he had time to change his clothes, than his spouse persuades him to push her and her women friends up and down the boardwalk in a roller chair. On the following day, the hefty husband has to take Mrs. Bill out rowing; he pulling at the oars with the sun beating down on him, while she sits calmly in the stern of the skiff, fanning herself. Finally, when forced to go daily in swimming, when he prefers to sit in the shade of a tree and enjoy a cigar, he persuades a beach peach to flirt with him for his wife's benefit. The ruse works beautifully, and hubby is sent speedily back to town. There, reclining in a Morris chair flirting with a mint julep, no collar, and an electric fan cooling his fat form, Bill finds there is no place like home—for a rest. Though the story never rises to any great comedy height, it will be sure to entertain the tired business man, who can trace, in the comedian's experience the pictured scenes to some chapter of his own life. Faithfully portrayed by the two principals. Split reeled with Making Good. C.

Father's Hatband (Vitagraph, Oct. 29).—This is a comedy reel with a good plot, lively acting, and able directing. A reel that holds your amusement from title to climax. The acting of Flora Finch as Henpeck's wife is particularly enjoyable. Doris's father does not think that his clerk, Sam, is a suitable suitor for his daughter's hand, but he is made the means of communication between the two when they place their love notes in the sweatband of the father's hat. But on the day that the young people plan to elope, father goes into a barber shop for a shave, and unintentionally changes hats with Henpeck. The latter goes home, where his wife discovers the loving message, which, she thinks, is meant for her husband. She departs to meet the forward young thing who dares to elope with her husband, the husband returning to the barber shop, where he meets the father. They exchange hats and confidences, and at once hurry to the trysting place. Sam, Doris, her father, and Mr. and Mrs. Henpeck all meet together at the same time, and in a highly humorous climax the young couple are forgiven, and told to go ahead and get married. But Henpeck has hard days ahead of him, forgetting mixed up in the affair. F.

Wild Wales (Edison, Nov. 3).—This firm offers an interesting and picturesque geographical film in which are shown some fishermen making a big haul of salmon; a pleasure boating party; the Cistercian Abbey built in 1283; the Castle of Dolwyddelan; the Waterloo Bridge; a beautiful view of the Cloyde on the Mountain; and a snapshot of Jenny Jones, an octogenarian, whose ancestors occupied Wales before the English came; and the curious waterfall of Bettws-y-Coed. C.

KALEM FILMS

THE STRIKE

A feature that will appeal strongly to every laboring man and employer of labor. The battle between the mine guards and strike breakers is unusually exciting.

Released Monday, December 8th
Get the special 1 and 3-sheet posters. They bring big business

Scene from "THE INVISIBLE FOE"

THE INVISIBLE FOE

The young architect's heroic struggle to conquer his desire for drugs, and the efforts of his sweetheart to help him win the fight, make this a picture of tremendous heart interest.

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THE CHINESE DEATH THORN

In Two Parts

Mei Ling's diabolical cunning will chain your patrons' attention from the start. The bank robbery and the thieves' battle with the police, two of the tense incidents.

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Two special 1-sheets also special 3 and 6-sheets

GENERAL BUNKO'S VICTORY

His effort to win the fair Helen results in a comedy that's *immense*.

(On the same reel)

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CHARLES J. BRABIN — The Stroke of the Phoebus Eight; A Daughter of Rosemay; The Foreman's Treachery
NOW MAKING PICTURES IN ENGLAND
NEXT—The Stolen Plans—Dec. 9.

WALTER EDWIN — A Woodland Paradise; A Face from the Past; Elise, the Forester's Daughter
NEXT—A Proposal Defarred—Nov. 22.

GEORGE A. LESSEY — The Doctor's Duty; The Phantom Signal—2 reels; The Vanishing Crackaman
NEXT—The Gunmaker of Moscow—Nov. 28.

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"Over the Cliffs" (3 Reels) The best feature the American-Eclair has ever made. Released Dec. 10th.

"A Jew's Christmas" (3 Reels) Made by the Smalleys. Released Dec. 16.

"The Bride of Mystery" (3 Reels) Francis Ford and Grace Cunard at their very best. Released Dec. 23.

"Sorry ed the Boss" (3 Reels) A Warren Kerrigan feature, Irish through and through.

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A THRIFTY JANITOR—Dec. 3.

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To sell scenarios at all may be considered the result of ability, but to get double pay on more than one occasion for the scenario is certainly the height of luck. This has often happened to Nell Shipman, whose "Outwitted by Billy," released by Selig, Nov. 21, brought a price of $75 in a Los Angeles competition for scenarios before it was purchased by Selig. Sold to the British, The House of Regrets, and The Fugitive Law are three others that have won first premium money before being purchased by manufacturers.

LICENSED FILM RELEASES

Monday, Dec. 1.
(Bio.) How the Day Was Saved. Com.
(Bio.) Bink's Vacation. Com.
(Edison) South African Whaling Industry. Ind.
(Kalem) The Octoroon. Three parts. Dr.
(Lubin) Melita's Sacrifice. Dr.
(Pathe'play) Pathe's Weekly, No. 72.
(Selig) The Cipher Message. Two parts. Dr.
(Vita.) A Game of Cards. Dr.

Tuesday, Dec. 2.
(Celio) Venomous Tongues. Two parts. Dr.
(Edison) The Price of Human Lives. Dr.
(Ess.) Autumn Love. Dr.
(Lubin) The Hazard of Youth. Dr.
(Pathe'play) A Peasant Marriage in Hungary.
(Pathe'play) Edible Fish of the Mediterranean.
(Pathe'play) The Geysers of New England. Sc.
(Selig) The Rustler's Reformation. Dr.
(Vita.) The Wreck. Three parts. Dr.

Wednesday, Dec. 3.
(Edison) The Thrifty Janitor. Com.
(Ess.) Kitty's Knight. Com.
(Kalem) The Cave Man's War. Two parts. Dr.
(Pathe'play) A Break for Freedom. Dr.
(Selig) Within the Hour. Dr.
(Vita.) A Pair of Prodigals. Com.
(Vita.) The Coliseum of Rome.

Thursday, Dec. 4.
(Bio.) The Birthday Ring. Dr.
(Ess.) A Romance of the Hills. Dr.
(Lubin) When Mountain and Valley Meet. Two parts. Dr.
(Melies) A Woman's Mission. Com.-Dr.
(Melies) A Trip to the Famous Picnic Grounds.
Arbrama, Japan. Sc.
(Pathe'play) Baseball's Peerless Leader. Two parts. Com.
(Pathe'play) Pathe's Weekly, No. 73.
(Selig) Granddaddy's Boy. Dr.
(Vita.) The Swan Girl. Dr.

Friday, Dec. 5.
(Edison) Alexia's Strategy. Two parts. Dr.
(Ess.) The "Pay As You Enter" Man. Two parts. Dr.
(Kalem) White Father Telephones. Com.
(Kalem) Andrew Carnegie's Gift to the World. Ton.
(Lubin) Some Elopers. Com.
(Lubin) An Interrupted Courtship. Com.
(Pathe'play) A Bear Escape. Com.
(Selig) Northern Hearts. Dr.
(Vita.) A Lesson in Jealousy. Com.

Saturday, Dec. 6.
(Bio.) In the Elemental World. Dr.
(Edison) What Shall It Profit a Man? Dr.
(Ess.) Broncho Billy's Squareness. Dr.
(Kalem) The Foot Print Clue. Dr.
(Lubin) Her Father. Dr.
(Pathe'play) Colonel Heeza Liar in Africa. Nov.
(Pathe'play) Glimpses of Pond Life.
(Vita.) Beauty Unadorned. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Dec. 1.
(Victor) The Barrier of Bars. Dr.
(Imp) Love vs. Law. Two parts. Dr.
(Powers) When Joe Went West. Com.

Tuesday, Dec. 2.
(Gold Seal) Under the Black Flag. Three parts. Dr.
(Crystal) That Awful Maid. Com.
(Crystal) The Installment Plan Marriage. Com.

Wednesday, Dec. 3.
(Nestor) The Brothers. Dr.
(Joker) Mike and Jake in the Wild West. Com.
(Eclair) When Pierrot Met Pierrette. Two parts. Dr.
(Univ.) Animated Weekly, No. 91.

Thursday, Dec. 4.
(Imp) Plain Jane. Dr.
(Rex) Thieves and the Cross. Two parts. Dr.
(Frontier) Slim and the Boys at Breezy Beach. Com.

Friday, Dec. 5.
(Nestor) Locked Out at Twelve. Com.
(Powers) Cross Purposes. Dr.
(Victor) Influence of Sympathy. Two parts. Dr.

Saturday, Dec. 6.
(Joker) A Pair of Bears. Com.
(Joker) Views of Yellowstone Park. Sc.
(Frontier) The Circuit Rider of the Hills. Dr.
(101 Bison) The White Squaw. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Dec. 1.
(Amer.) American Born. Two parts. Dr.
(Keystone) (Title not reported.)
(Rell.) (Title not reported.)

Tuesday, Dec. 2.
(Maj.) (Title not reported.)
(Than.) (Title not reported.)
(Kay-Bee) The Revelation. Dr.

Wednesday, Dec. 3.
(Broncho) The Buried Past. Dr.
(Mutual) Mutual Weekly, No. 49.
(Rell.) (Title not reported.)

Thursday, Dec. 4.
(Amer.) No release this date.
(Domino) Devotion. Two parts. Dr.
(Keystone) (Title not reported.)
(Komic) (Title not reported.)

Friday, Dec. 5.
(Kay-Bee) (Title not reported.)
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Dec. 6.
(Amer.) A Divorce Scandal. Dr.
(Maj.) (Title not reported.)
(Rell.) (Title not reported.)

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Wednesday, Nov. 26th. "A Son's Devotion" (2 reels).
A powerful sermon on gambling. It has the punch!
Sunday, Nov. 30th. "Roaring Bill" and "One on Tooty" (Split).
Laughing Comedies.
Wednesday, Dec. 3rd. "When Pierrot Met Pierrette" (2 reels).
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Universal Film Co., Meese Bldg., N. Y. City.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Dec. 2.
(Gaumont) The Living Doll. Dr.

Wednesday, Dec. 3.
(Gaumont) Gaumont's Weekly, No. 91.

Thursday, Dec. 4.
(Gaumont) Oscar, the Hermit. Com.

Friday, Dec. 5.
(Solax) The Shadow of the Moulin Rouge. Four parts. Dr.

Saturday, Dec. 6.
(Gaumont) False News. Four parts. Dr.

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J. H. MAHER

REVIEWS OF LICENSED FILMS

Porgy's Bouquet (Edison, Nov. 8).—Georgy Porgy, an old bachelor, while out walking with his spinster sweetheart, buys her a bouquet. Leaving her at the door of her apartment he goes to his suite, only to discover that he has forgotten to give his lady-love the flowers. He rings for a messenger boy, and while waiting for him to arrive, signals the spinster across the way and waves the bouquet at her. Mrs. Smith, sitting at the window in her apartment beneath that of Porgy's antiquated queen, mistakes his signals as an intention on his part to flirt with her. She has just received a letter from her father, stating that on the anniversary of her wedding he will make her husband an equal partner in his business, but demanding secrecy on her part. Smith discovers Porgy waving his bouquet, and, mistaking his wife's letter as a mash note, demands to see it. In the struggle to gain possession of the letter, it is torn in two, the husband finding the "don't tell" part in his clenched fingers. The messenger boy, instead of leaving the bouquet at the apartment of Porgy's lady fair, takes it to the Smith apartment and delivers it to the surprised wife. The old maid, getting peeved at not receiving the flowers, signals Porgy, who chases after the messenger boy, catches him coming out of the apartment house, makes him take him to the Smiths, and there the necessary explanation follows. Milton Noble's little farce, while possessing no big comedy scene, nevertheless, provokes smile after smile throughout the film's unfolding. The people of the cast work hard and succeed in putting the piece across the canvas. The little messenger boy with the big cigar deserves special mention. The director's efforts earn the privilege of pinning a bouquet on himself.

G.

Hope (Beliz, Nov. 8).—Hope Anderson, the daughter of an old composer, is the good angel of Poverty Row. When a poor widow's only child is suddenly taken ill, the alarmed mother hurries to Hope, who comforts and tells her to have faith. Tom Franklin, a denizen of the Row, becoming despondent, attempts suicide, but Hope, coming from the sick child's bedside, takes the revolver away from him and gives it to a passing detective. Her father having finished the musical composition upon which he has been working for years, Hope takes it to a manager. It is rejected, but the girl hides the disappointment from her father. As the landlady is about to eject them from their attic rooms, Tom Franklin, whom Hope has succeeded in making a man of, calls and pays their arrears. The old composer, whose harp strings have one by one been breaking, dies, and Hope is forced to go and live with her poor widow friend till Tom is in a position to marry and support her. Franklin's ex-pals do up a detective. The latter regaining consciousness, mistakes Tom as one of his assailants and shoots him. The shock of seeing her sweetheart's body lying on the hospital couch causes Hope to go blind. With father, lover, and sight lost, Hope still clings to faith in the Almighty, who mercifully takes her from Poverty Row to his Elysium. W. H. Wing's twin-reel story consists of a series of tenement incidents lacking cohesion, but containing so much pathos and tenderness as to stir the tear ducts. Hope's charm and faithful portrayal of the character adds sunshine to every scene. The supporting company made the most of their opportunities. The author owes much to the producer, whose capable direction, though permitting a superfluity of attitudinizing, cannot be overlooked.

G.

The King's Man (Vitagraph, Nov. 8).—Babette, the daughter of a Canadian trapper, accepts the attentions of Blake, a King's mounted policeman, thereby arousing the jealousy of Pierre, a half-breed, who threatens that, unless she gives up the officer, he will inform the latter that her father is a smuggler. When Babette tells her father of Pierre's threat to inform the king's man on him, the smuggler declares that he'll kill them both. The trapper and the half-breed meet in the woods and start a fight. In the ensuing struggle the half-breed plunges his hunting knife into the trapper's side. Blake discovers the wounded man in the woods, slings him across his saddle, carries him to his cabin and dresses his wound. Pierre, himself wounded, makes his way to the smuggler's shack, arriving as Blake has left to search for him. The mounted policeman discovers Pierre's tracks, re-enters the cabin as the half-breed is trying to force Babette to elope with him, and attempts to put him under arrest. The half-breed resists, and the rivals engage in mortal combat. As Pierre throws Blake on the floor, and is about to plunge his knife into him, the dying trapper, with a mighty effort, succeeds in drawing his revolver from the holster and kills the half-breed. Two remarkably well executed struggles, together with picturesque native scenery, make this film one long to be remembered. The work of George Holt, Charles Bennett, Billie West, and W. J. Bauman is highly commendable. Director and photographer contribute no slight share to the success of the piece.

G.

The Hoodoo Umbrella (Vitagraph, Nov. 8).—Wifey goes shopping and buys a self-opening umbrella. As she proudly exhibits her purchase before hubby, he claims that it is bad luck to open an umbrella in the house. The hoodoo starts working as soon as the maid serves luncheon; she spills the dishes, and hubby, in his excitement, turns over the table. Taking a ride in a street car the umbrella opens, strikes a woman in the eye, and the conductor puts wifey off. She next gets into trouble with it at a bargain counter crush, and is asked by the manager to leave the store. She comes home erring to hubby, who brings her a raincoat and sou'wester. They attempt to get rid of the umbrella by throwing it off the bridge. It falls on the deck of a tugboat, whose captain, unable to close it, ties it up with a piece of rope, discovers the name on the handle, and the next morning returns it to their surprised, but unwelcome, owner. An ax, wielded by hubby, kills the hoodoo. This half-reel farce will make a great hit with people prone to superstition. The remainder of an audience may consider it silly, but they cannot help laughing at the canvas. Huxhie Mack and Kate Price have wrung every drop of comedy possible out of the story. The director and camera man did the rest.

G.

Getting the Coin

The one real worry of the exhibitor is to fill up his house with cash patrons.

There are other small considerations, of course—but **getting the coin** is the daily aim and the final purpose—the end of every man's desire.

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General Film Company (Inc.)

200 FIFTH AVENUE NEW YORK

REVIEWS OF LICENSED FILMS

Ancient Temples of Karnac (Vitagraph, Nov. 6).—An unusual film showing the crumbled glories of Egypt. It shows the wonderfully impressive Avenue of Sphinxes, the Ptolemaic Temples, the temples and statues of Rameses IV., built 1255 B. C.; a caravan of loaded camels passing through the historic temple of Ammon, the temples of Rameses III. and [illegible], dating back to 1400 B. C.; the Sacred Stone Scarab, and the statues of Horus and Armadrach. Split reel with The Hoodoo Umbrella. C.

A Yellow Streak (Pathéplay, Nov. 5).—Marjorie, the wife of a no'er-do-well, meets Alex Dearborn, a novelist, seeking literary atmosphere in the country. Failing to get her husband a position with her Uncle Fred, the writer, learning of their desperate straits, employs Fielding as his secretary, in spite of the fact that he recognizes him as a fellow to whom he previously administered a sound thrashing for insulting him. A week after the husband has begun his secretary duties he receives a letter from Jake Wells, a gambler, who holds his I. O. U. for $200, telling him to come across or he'll tell his wife what sort of a fellow he is. Fielding, trying to save himself, attempts to burglarize Dearborn's desk, is discovered by a servant, who informs his master. In the struggle that follows, the no'er-do-well is killed by a shot from his own revolver. The novelist rushes to the house of the widow, and tells her that her husband died bravely defending him from a burglar. Marjorie remains true to the memory of her worthless husband. Soon after the novelist reprimands his servant, and the latter, for spite, tells the widow the truth concerning her husband's death. The friendship existing between Alex and Marjorie ripens into love; but when he proposes she asks him why he lied to her. His reply: "Because I loved you"—wins. An eternal triangle story that never loses interest. The players' work stands out prominently and well. The director's fine hand is greatly in evidence, especially during the fight and struggle scenes. The photographer does the rest. C.

The Probationer (Selig, Nov. 5).—Freckles, an orphan, supporting his feeble grandmother by begging pennies, has a bad day of it, and, not wishing to return empty-handed, steals a loaf of bread from a baker's wagon, and is caught by an agent of the Children's Society. In the Juvenile Court the little beggar is told to report every week. He becomes a newsboy, and, having given a good account of himself, Judge Hendricks sends him home to his wife, with a note instructing her to give him one of their boy's suits. While she leaves the room to get the garment, a $5 bill blows from her working table out of the open window. After Freckles has departed she suspects him of having stolen it, and telephones the judge, who puts the society's agent on his trail. Granny goes out beating, and a stranger generously gives her a V. When Freckles comes home, the poor old woman gives him the bill to go out and buy some groceries with it. He is caught by the agent, who takes him to the Juvenile Court. While Judge Hendricks is reprimanding Freckles, his little daughter finds the lost bill on the lawn, and takes it to her mother. Mrs. Hendricks telephones the judge that Freckles is innocent, and the dispenser of justice dismisses the happy waif with another $5 bill. One of those little juvenile pieces that, despite its obviousness in construction, never fails to gain the sympathy of an audience. That the film is a winner is in no light measure due to the splendid work of the boy playing Freckles. He has responded to the producer's direction with a keen sense of dramatic values. The rest of the cast contributed a high caliber performance. C.

The Doctor's Duty (Edison, Nov. 11).—A capital production, written by Frank Hart, and with an able cast. The drama, tinged with some humor, due to the antics of the child in the play, has its dramatic moment when, in the sick room of the little girl, the characters are set in exact replica of the famous painting, "The Doctor," by Luke Fildes, a painting known the world over by its countless copies. The doctor's short fight with his conscience and his victory, is a true picture of a high-minded class of men. We cannot find a word of criticism for this finished and novel Edison product. The doctor is home with his wife and their little "Jackie," when a poor costermonger comes and begs the doctor to visit his little sick girl, who seems to be very low. The doctor prefers to stay home with his family, but accedes to the poor man's demands and goes to the sick room. Here he finds that he must stay at least an hour, until the case turns either for good, or becomes hopeless. In the meantime Jackie has found a bottle in his father's laboratory, and determines to dose his sick boy with some of it. The boy being apparently ignorant of the way in which to take the remedy, Jackie takes a spoonful of the "medicine" himself as an example, just as his mother comes into the room. The label on the bottle reads "laudanum," and in haste the mother sends to the poor man's house for the doctor. In a few moments the doctor decides that his duty as a physician lies at the bedside of the sick girl, and he writes to give a dose of mustard and water to Jackie, and call in another doctor. Now follows the scene made famous by the painting, and presently the child shows the symptoms that lead to its recovery. In the meanwhile Jackie has had the bitter mustard and water forced into him, and while waiting for the other doctor he disappears. Search reveals him in the "jammery," trying to get rid of the bitter mustard taste. As they despair of his life, the father comes in and discovers that the bottle the mother thought contained laudanum, consisted of a mixture of cough syrup that he was experimenting upon. F.

The Man Outside (Essanay, Nov. 11).—A drama based on a social problem, with lots of action and gripping suspense, until the climax clears the atmosphere, but with a conclusion that is not true to life. The photography in the beginning of the film might be a little clearer. The acting of Harry Manhall, Leo White, Jules Ferrar, Bryant Washburn, and Miss Ruth Stonehouse was evenly balanced and commendable throughout. O'Connor, the gang leader, kicks "Slim," a pickpocket, out of the gang. Slim gets a position as butler in the house of the Remingtons. Now the latter's daughter is known as the "angel" of the "brewery" district, and while on her errand of mercy one day, she chances to meet O'Connor, who defends her against the insults of one of the gangmen. Out of gratitude she insists upon taking him home, to his great discomfort. Here her father forbids her having anything to do with him, for, he says: "He is a man outside of our life." The protests of his secretary, to whom the daughter is engaged, are of no avail. So after presenting him with a Bible, the gangman, who isn't so bad after all, leaves, but not before he has recognized Slim in the butler's uniform. That night O'Connor is attracted back to the house, partly through the knowledge of Slim being there, but mostly through the personality of the girl. He looks through a window and sees Slim taking some money out of the safe, which Slim had watched the secretary open. Right then the secretary comes back for some papers he has forgotten. Slim telephones the police that a thief is in the house, and the police and old man Remington and his daughter arrive together in time to find the secretary taking the papers he has forgotten out of the safe. A quick search shows the theft of the money, and Slim steps forward to accuse the unfortunate secretary. But O'Connor, "the man outside" the window steps into the room, and by showing where Slim hid the money, clears the secretary of the crime and has Slim taken away to jail. Then the father orders supper for the FOUR of them. We are supposed to think that O'Connor's Status is now changed and he is no longer the man outside. F.

Movin' Pitchers (Selig, Nov. 11).—A little comedy about kids that imitate the grown-ups and have a grand old time for a whole reel, incidentally furnishing a lot of fun at the expense of moving picture directors and their casts. A quiet undercurrent of humor that flows steadily to the end makes this piece a success. Photography is good. First, the kids are watching the tribulations of the "movie" director from the fence top. In his rage at a mishap to the camera he throws the manuscript over the fence. The children at once start to produce their own version of a Western play called The Wild of the Wilds. And it's some play, with a miniature stage coach, ponies, and Indians galore. The boy-director is having no more than his share of a director's troubles, when the cook gets into the focus. She "gets her's," but in revenge tells her steady, the policeman, who is big and fat and without a sense of humor. So the whole crowd is arrested and taken before the magistrate. But the children's judge happens to be sitting that day, and you would not call what followed a trial, unless it was a trial on the judge's shoulders, for all the kids were trying to hug him at once. The reel ends with the whole crowd being taken to the moving picture show by a kind-hearted friend. Good work. F.

The Silent Warning (Kalem, Nov. 8).—Ralph, a construction foreman, finding his men failing to report for work, lays the cause to overindulgence in liquor and threatens to have Guiseppe's saloon closed, though he is in love with Raphaella, the proprietor's niece. Guiseppe wants Raphaella to marry Carlino, Ralph's assistant, and forces her to go to a dance with him, although the girl has promised to go with the foreman. The rivals meet at the Guiseppe home, Carlino jealously attacks his boss, and is knocked down by him. Returning from the dance that night, Raphaella overhears her uncle and Carlino plotting Ralph's death, and, while listening, is discovered by them, bound, gagged, and carried up into the attic. The conspirators, knowing that Ralph has to superintend the handling of a powder train that is expected early the next morning, decide to blow him up in the magazine. Accordingly, they lay a fuse leading to the powder house, and await his arrival. Raphaella, after in vain trying to loosen her thongs, discovers a knothole in the floor and succeeds in dropping her braid through it. The hair dangling from the ceiling is discovered by the men in the saloon below, who rescue the girl. She informs them of the plot against Ralph, and they all rush off to save him. The party overtake the foreman and his powder train on the road and warn him of his danger. A few minutes later there follows a terrific explosion, and when Ralph and his men approach the magazine they find the mangled bodies of the two would-be murderers. A melodrama containing the element of suspense to a marked degree. William Brunton, Lee Maloney, G. A. Williams, and Helen Holmes give a creditable performance. The director has done everything to make the piece a success, with the possible exception of giving it a fitting title. Photography flawless.

Winter Sports in Switzerland (Pathé, Nov. 11).—A rather timely reminder of the Winter coat that you have not bought yet. The scenes are laid in the deep snow of Upper Switzerland, and show in their white beauty the pastimes of sledding, bobsledding, figure skating, skating races, curling, horse trotting on the ice, the "skikjoring" races, which are only men on skees, pulled by ice shod horses, and, lastly, and most interesting, the skeeing championships, with the almost incredible jumps that the contenders take. On the same reel with Siberia's Holy Lake. F.

Siberia's Holy Lake (Pathé, Nov. 11).—On the same film with Winter Sports in Switzerland is shown the beautiful scenery around the sacred Lake Baikal, in Siberia, where the railroad has only recently penetrated. In these so-called wilds of Siberia we are shown a ferry that transports a whole train across the lake, but as it is only a few years since a similar device was abolished at Baltimore, we are inclined not to lay too much stress about the wildness of the scenery, although the beauty and fine photography make it a pleasure to behold. F.

Broncho Billy's Secret (Essanay, Nov. 8).—Clayton, a road agent, holds up a stage-coach, rifles the express packages, and escapes. One of the passengers informs Broncho Billy, the sheriff, who, together with his deputies, starts in hot pursuit. They come within sight of the bearded bandit, fire upon him, but the latter eludes capture in the underbrush. However, the posse succeed in wounding the robber, and by trails of blood manage to track him to his cabin. The disguised bandit turns out to be the father of Broncho Billy's sweetheart. The sheriff dismisses his deputies from the dying robber's den; also Marguerite, the daughter, and gets an antemortem statement from Clayton, confessing his guilt. Before the men return, Broncho Billy changes his mind, and burns the incriminating paper and keeps the secret of her father's crime from his sweetheart. The vanishing scene finds the lovers in each others' arms. G. M. Anderson's melodramatic pot pourri makes an excellent Western canvas. The girl who essays Marguerite wins her audience by ingenuous acting and sweet simplicity. The characters are in good hands. The photographer's exterior work is of high caliber. C.

EDISON FILMS

Films of quality that appeal to the masses because they hold the mirror up to nature—and their reflection is accurate in every detail.

***ALEXIA'S STRATEGY

Alexia cannot believe that Young, the man she loves, is guilty of the defalcation notwithstanding the evidence against him. She never liked Osgood, despite his apparent sympathy for Young, and avowed devotion to herself. When she discovers that a mysterious Russian is blackmailing Osgood she grows suspicious and determines to find the cause. She accordingly cultivates the Russian's acquaintance, ensnares him by her charms and then arouses his jealousy of Osgood to such a point that he blurts out the miserable story of Osgood's duplicity. Young is released and arrives at Alexia's house just in time to kick the Russian downstairs by way of emphasizing the fact that Alexia does not love him.

Released Friday, December 5th.

***PEG O' THE MOVIES

By JAMES OPPENHEIM

This story is running in "The Ladies' World."

Peg's father being worthless, she must support herself. So, despite Stephen's angry protest, she becomes a moving picture actress and he leaves for the West in a huff. Peg is pretty, fearless and clever, and soon becomes a "star" when the leading lady refuses to do a dangerous scene. A company is formed to go West and Peg is chosen to lead it. Stephen sees Peg in a film and while pursuing it from town to town in its circuit of the theatres, meets Peg and her company. They are desperately in need of a man who rides well and Stephen consents to rescue Peg from a band of "Indians." But when he gets her up on his saddle with his arms around her he makes a bolt for the prairie.

Released Friday, December 12th.

COMING SINGLE REELS

***WANTED, A BURGLAR**
The editor's daughter is the burglar.
(On the same reel)

The SOUTH AFRICAN WHALING INDUSTRY
Released Monday, December 1st.

****THE PRICE OF HUMAN LIVES**
The Red Cross Seal Story produced in cooperation with the National Association for the Study and Prevention of Tuberculosis.
Released Tuesday, December 2nd.

***THE THRIFTY JANITOR**
He sublets the Blythe's flat and the row begins.
Released Wednesday, December 3rd.

****WHAT SHALL IT PROFIT A MAN?**
A gripping story of treachery and final atonement.
Released Saturday, December 6th.

***THE MANICURE GIRL**
She acted as personal assistant to Cupid.
Released Monday, December 8th.

****THE STOLEN PLANS**
Concerning the British Army's biplane plan.
Released Tuesday, December 9th.

***GREEDY GEORGE**
(On the same reel)

THE JOINING OF THE OCEANS
The Panama Canal, October 1913.
Released Wednesday, December 10th.

****THE FIRST CHRISTMAS**
A magnificent presentation of the greatest event in Christian history.
Released Saturday, December 13th.

*One sheet. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

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THANHOUSER 'BIG' PRODUCTIONS, New Rochelle, N. Y.

REVIEWS OF LICENSED FILMS

Diversion (Biograph, Nov. 6).—A young electrician, while making repairs in the Wilson mansion, is invited to have lunch with Mrs. Wilson when her husband telephones that business will prevent him from coming home. That evening on his way home his automobile narrowly escapes running over the electrician's wife and little girl as they are crossing the street. He places them in his machine and drives them to their home. When the job is completed, Mrs. Wilson again asks the workman to take lunch with her, and telephones her husband that she will not be at home. Wilson leaves his office, calls on the electrician's wife and invites her out to lunch. He arrives just as the woman is about to place some rat poison in the kitchen, and at his entrance leaves it on the table. Before leaving the house she gives her little girl some breakfast food, but in the excitement of receiving his luncheon invitation forgets to put any sugar in it. After Wilson and the laborer's wife leave the cafe, he takes her to his home; thinking his wife to be out. The two surprised couples meet face to face. During the dramatic scene, the electrician's wife suddenly remembers leaving the rat poison on the table near her little girl's lunch. The complicated situation is drowned in her shriek to save her baby. The four people jump into Wilson's car, and drive to the electrician's house. On arriving they learn from a woman neighbor that she returned a saucer of sugar she had borrowed. The woman had placed it on the table beside the poison, and the child in sweetening its breakfast food, had used the sugar from her saucer, and been saved. Reconciliations follow between the two indifferent couples. A technically well-constructed story that compels attention from the start, and never loses interest throughout. The players realize the acting possibilities of the characters in the piece. Each scene has been exceedingly well managed by the director.

G.

Boarders and Bombs (Biograph, Oct. 30).—Two actors, out of an engagement, dispose of some of their wardrobe and invest in a $2 per week room. They indulge in a little light housekeeping, and invite their "at liberty" thespian friends to a delicatessen banquet. The many grocery packages smuggled in surreptitiously under their coats arouse the suspicion of the landlord, who suspects that the histrionic clan are a pair of bomb throwers. As the beer begins to flow from the can during the feast, the temperamental banqueters begin to offer melodramatic examples of their art. The landlord at the keyhole, hearing the acting punctuated with appropriate table-resounding gestures, comes to the conclusion that some modern Brutus is about to meet his fate, and calls in the constable. The village sleuth easily discovers that they are actors, wishes them joy and a long season of similar banquets. At sight of the burlesque, poverty-stricken characterizations, the audience fairly howl with laughter. The facial expressions of the suspicious landlord must be seen to be appreciated. The director and photographer had an easy time with this natural half-reel laugh-provoker. Split with A Barber Cure.

G.

A Barber Cure (Biograph, Oct. 30).—A tonsorial artist calls on a pretty blonde, and being informed that it is the visiting day of his rival, the count leaves the house, vowing vengeance upon the nobleman. The count arrives for lunch, and after laying in a stock of provisions that should last him for a week, invites his silver-tressed inamorata to the theater. While she is donning her glad regalia, he prepares to the barber shop to be spruced up for the occasion. The jealous barber, discovering the hated count in his chair, promptly chloroforms him, carefully prunes only one side of his whiskers, shampoos his hair with whitewash, pins a waiter's badge on his coat, and, with the assistance of a negro porter, carries him to his sweetheart's house, and dumps him on the front porch. The girl and her father discover the stupefied nobleman, and laffering from his whisker dripping hair that he is intoxicated, push him off their porch. The barber arrives on the scene and sets the girl. This uproarious little farce is a good running mate with Boarders and Bombs; uniting film merit as well as comedy honors with it. The count's best moments are during his table performance; the barber's, while plying his destructive scissors. The director succeeded in getting every drop of humor before the canvas; ably supported by the photographer.

G.

Greed for Gold (Nasanay, Oct. 30).—As an old miner is about to sell an Indian a flask of whiskey, a miner appears on the scene, takes the bottle away from the redskin, breaks it on a rock and forces the bootlegger to return the buck's money. Later, the Indian calls at the miner's cabin, gives him a bag of gold dust for a quart of liquor, gets drunk, and while passing the cabin of the miner who interfered with the bootlegger, falls into the doorway and crawls into his bunk to sleep off the jag. The miner and his partner return to their cabin, and the latter, the worse for liquor, demands that they split and divide their claim and dust. Infected over the split-up, the miner leaves the hut. The old miner enters, sees the dust and nuggets lying on the table and attempts to steal them. The partly intoxicated partner wakes up, gives the miner a battle for the possession of his property, and is shot. The miner enters a saloon, and tells the men congregated about the bar that the miner shot his partner. As they are on the way to the cabin, the miner returns, finds his wounded pal, and, seeing the Indian crawling out of his bunk, thinks the redskin shot him. As he is about to immn the buck the boys arrive, and start to take the law into their own hands, when the Indian saves him from the rope by accusing the miner; explaining how he had been a witness to the whole affair while lying in the miner's bunk. Apart from the natural interest that the melodramatic story awakens, the fine pantomimic work of the players sways the emotions and turns the piece into a splendid Western film. The fine hand of the director is evidenced in every scene. Photography flawless.

G.

The Dangling Noose (Selig, Oct. 31).—A drama by W. E. Wing showing in the trite setting of the well-known Western drama how an Indian tried to repay a debt of gratitude. We can forgive his motive, but the acting of this Indian could have been better. The story tries to tell a whole lot in one reel, and the plot is consequently obscured by the hurry with which the scenes are put on. The other acting is of the average, and, the focusing clear, but the story is not very interesting and the commonplace scenery is not an incentive to added interest. An Indian is indebted to a mountaineer named Watkins; also Watkins's daughter is half in love with Bill. Now, Bill has money, and is going to buy a plot of ground that Watkins needs to protect his water front, and the Indian has gratitude stored up but no money. So the Indian tries to swap his gratitude, secure Bill's money, but Billy, who wasn't asked about it, has the Indian put in jail, and the next day led away and suspended from a noose—which is left loose, long enough to give the daughter and her father a chance to come to the rescue. It turns out that the Indian used the money to buy the plot of ground for his friend Watkins, and, as it is all in the family, the red man is forgiven. We suspect that this isn't exactly the plot of the story, but it is about as much as the average audience will get out of it.

F.

When the Prison Doors Opened (Lubin, Nov. 1).—A one-reel drama of the effort of two discharged prisoners to reform. The story is novel, and starts off in a clear concise way that leaves us in no doubt as to its meaning, and should be an example in this respect to other directors. But the play itself is not very interesting, and the climax comes at the wrong time. The acting of Ormi Hawley and Edwin Carewe as Sue and Tom is pleasing. Sue, an ex-pickpocket, and Tom, an ex-confidence man, are released from prison on the same day. Each secures honorable employment, and, falling in love, they get married and live happily. Neither one has confessed her past life to the other. Prison acquaintances now turn up and blackmail both Sue and Tom, each one paying the blackmail to keep the knowledge of the past from the other. Finally when the extortion becomes too much to bear, each writes a note to the other, telling what they have concealed from each other. They exchange notes at the same time, and, of course, readily forgive one another. The play should end here, but instead we are shown the blackmailing acquaintance of Tom being arrested in the act of robbing a safe. So we should also see what happened to the woman that was blackmailing Sue, but the film is ended.

F.

The President's Special (Kalem, Nov. 1).—This is a railroad drama that is staged with the usual effectiveness of the railroad thrillers of this company. The photography and scenic effects and acting are fine, but the production falls in the story. The play lacks dramatic scenes, and there are too many threads to follow. When finally these different threads are brought together, a climax is entirely missing, and the preceding effort has been wasted. A railroad president's son comes home drunk, and is put out of the house by his father. The son goes to a distant part of his father's system where he gets a job as fireman. He marries the engineer's daughter, and is living happily some years later when he is promoted to the grade of engineer. Chancing to turn the hose, accidentally, on one of the wipers, the latter puts sand in the grease box of the driving rod, and a half-empty bottle of whiskey in the tool box of the engine. The engine gets a hot box, and is put out of service, and the foreman finds the bottle. Billy, our hero, is suspended, but there happens to be a dearth of engineers, and Billy is assigned to the president's special. On his way to the engine he helps to save the life of the wiper, who got him into trouble, and the latter confesses, but not before the son and his father have recognized each other, and the son has been forgiven. The wife and child are received into the bosom of the president's family, much to our surprise, without a murmur, for this latter is a subject in itself that merits a whole film, and has often gotten that much in a number of productions.

F.

Lover's Deception (Pathe, Oct. 31).—A drama based on brother love, with a Western atmosphere and good setting. But the illusion falls in two noticeable instances. The handwriting of the two brothers must have been identical, and it seems beyond belief that a woman in love with one brother should turn around, upon learning of his death, and marry the other brother. Outside of these two incongruities, the story is rather interesting, while the focusing is fair. Two brothers, Frank and Durry, a cripple, are in love with the same girl, Nellie, and Durry has the inner hand when the girl accepts him. Frank does not allow his brother to know that he loves Nellie. The latter's father tells Durry to make good first, and the two brothers go West to make their fortune. Nellie's last admonition to Frank is to take care of Durry. They work at the same mine, but Durry drinks and gambles, and Nellie is heart broken that she only receives a letter once in a long while, and it is usually at the urging of Frank that any letter is written at all. Finally Durry is caught cheating at cards and shot dead. Frank continues to write to Nellie, not letting her know that Durry is dead. He puts such affection into the letters that Nellie can't wait, and leaves for the West without telling any one. She learns of Durry's death on her arrival, but immediately decides that she can marry any man who writes such letters so full of love.

F.

Peggy's Burglar (Vitagraph, Oct. 31).—Some girls in a select boarding school are having a spread after lights are out, and, to complete the feast, Peggy goes downstairs to steal a bottle of olives. The principal hears her, and Peggy is cornered in the pantry until the police arrive. Desperate, she slides down a chute, and lands upon a burglar who has just sneaked in via the cellar window. Peggy manages to detain him until the police and the rest of the school have also negotiated the slide, each one landing on the burglar. Then Peggy is forgiven. A fairly humorous comedy reel spilt with Patty's Affair of Honor.

F.

Lizard Lore (Pathe, Nov. 12).—An educational reel that shows the species of lizards, the predecessors of the snake family by almost thirty-nine million years, in various lands and in different entertaining attitudes and occupations. Among those shown the Gila monster is the only poisonous one; the horn toad a true lizard, feeds only on delicate desert plants, and for this reason is built for speed, as said plants grow long distances apart; the stump-tailed lizard who starts feeling chilly whenever the thermometer drops below 90 degrees Fahrenheit; the blue-tongued lizard of New Guinea who is the true descendant of this ancient species and feeds only on eggs, but whether the degeneracy comes from his diet or vice versa we don't know; and among others, the Cevlonese Monitor, a lizard that toast dates on eggs and eats 'em whole. The photography is good. On the same reel with The Coast of California Near Carmel-by-the-Sea.

F.

The Coast of California Near Carmel-by-the-Sea (Pathe, Nov. 12).—Beautifully tinted scenery of the shore along the Pacific Ocean.

F.

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SALES DEPARTMENT 110 West 40th Street NEW YORK CITY

His Nephew's Scheme (Edison, Nov. 13).—A one-reel comedy by Edward J. Montague that is not such a clever scheme at all, because the same idea has been used in one form or another since moving pictures comedies were first produced. The focusing is all right, but the play lacks vital snap, and, moreover, takes too long in developing the plot. The character acting is clever throughout. A nephew and his sweetheart, a widow, have one of these disastrous affairs known as "lovers' quarrels," and he goes away in a peeved frame of mind. The widow goes to the country town where uncle is staying and wins that fickle gentleman's attentions at a bazaar. This does not suit Susan, to whom uncle was engaged, and she starts a breach of promise suit. To devise a means of stopping this suit he offers the nephew $500. The nephew at once spreads the news in uncle's town that Susan is about to become heir to a large fortune, and as he exacts the promise of silence from those whom he tells, the news spreads all the faster. Susan is bewildered at her sudden popularity among the men. One in particular, who seems to be a kind of a citizen Hoyt, sets the tump on the rest and drives her to the parson's door. Here they meet the nephew and the widow, who have made up again. The two ceremonies are hardly over when uncle comes bursting in. He has heard of the supposed windfall of Susan and is mad that he has missed such an opportunity, but he feels much worse, a few minutes later, when the nephew demands the $500. F.

Trying Out No. 707 (Selig, Nov. 12).—A prison story in one reel touching lightly on the honor system, and then changing for its main motive to the subject of mother love. The interest is principally sustained by the sight of the convicts in their striped garments and the honor men out on their own honor. It is an average offering, with clear photography and mediocre acting. The governor and the prison chaplain persuade the warden to try the honor system. While a squad of these trusted prisoners are away at work, No. 434 slips away, and asks for food at the house of an old lady. She offers him her last crust, and so moved is he by this generosity that he returns to the prison, where he relates his experience. Now, the old lady's name was "Love," and on hearing this name Convict No. 707 sits up and takes notice. He has himself assigned to the honor squad, and takes enough time off to go take a look through the window of the lady Love's window. One glance is sufficient to cause him to ask the governor for a chance to earn some money, for, we forgot to say, the old lady is almost starving. No. 707 gets a job, and sends money each week to the old lady. But he falls from the scaffolding, and is hurried to the hospital. The old lady locates upon going to see her benefactor, and what is her surprise to find her own son, long lost, lying seriously injured before her. Everything ends well, however, because the last subtitle quotes the governor as saying: "God will restore his health, and I will restore his freedom." And may God, who heals the sick, bless the governor's sense of modesty. F.

The Last Laugh (Essanay, Nov. 12).—While this little one-reel comedy is nothing exceptional in the way of a humorous production, still the consistent plot, the laughable situation, the touch of horseplay here and there, the probability, and, above all, the spirit and good-will with which this offering has been staged, make us wish that some of the other directors could get an idea or two from it. The acting of Augustus Carney is excellent, and he is ably seconded by the clever work of Marguerite Clayton's interpretation of the school girl. The climax is good. It is only in the difference in size between the mother and daughter that we have any criticism to find. It seems improbable that a quick-witted young man would fail to notice the difference in the build between the big mother and the little school girl. Mother and daughter run a boarding house. Daughter reads an article in the paper stating that one, Wallace Jones, is heir to a great fortune. The door bells rings, and an applicant is at the door for room and board, who has W. Jones engraved on his suitcase. Both mother and daughter vie in trying to give him the most attention, to the indignation of the other guests, who leave the house in fury. Jones is finally captivated by the pretty daughter, and they start to elope. But the mother has overheard the plans, and dressing herself in the daughter's clothes, with a thick veil over her face, she is married to Jones at the parsonage. When they get home, and Jones finds out his mistake, he nearly faints. The daughter shows him the article in the paper, but Jones denies that he is that Jones, showing his card with Walter Jones on it. It is now the mother's turn to faint, while the erstwhile sorrowing daughter laughs hilariously at the discomfiture of her mother and new papa. F.

Archie and the Bell Boy (Edison, Nov. 3).—Archie, a sickly, pampered, caramel-fed, Buster-Brown-attired, long-haired, maid-attended mollycoddle leaves the hotel where his parents are stopping, and a rude boy hits him on the nose. While studying the symmetry of his damaged proboscis in the mirror, Bobs, the bell hop, enters with a pitcher of ice water, learns what has happened to mamma's darling, and gives him the rudiments in the manly art: by way of explanation, mauling papa's pet around the room. The doting mater, finding Archibald looking pale, calls in a physician, who prescribes a tonic. On his next ice-water-pitcher visit the bell boy pours the spoonful that the mollycoddle is about to take out in the hall, and shows him the stimulating effect of muscle. Discovered by the maid, the hop beats it, but writes a note telling Archie to meet him in the drummers' sample room, where the maid won't butt in. The pride of the household's father discovers the note and, through the keyhole, watches Bobs putting the boxing gloves on with his precious, swapping punches with him, and, between rounds, pour teaspoonfuls of the tonic into the cuspidor. When the mother next catches sight of her mollycoddle he is there with the pugilistic swagger, and when the maid objects to his mode of perambulating, tickles her under the chin and then goes out to play ball. The bunch that previously handed Archie the bloody nose still picking him for scrt, start something and are treated to a taste of his fists. After he cleans them up, his mother, finding him with expanded chest and flushed face over his victory, attributes the effect to the tonic. The hop, tickled over Archie's fistic prowess, cuts off his long locks, but when half-finished with his tonsorial operation is discovered by the fond parents and reprimanded. When they learn that it was he and not the tonic that made a human being of Archie, the father slips him a fat tip. Little Andy Clark, as the irrepressible bell boy, dominates the piece from introduction to curtain. He displays such a fine sample of cleverness that his every entrance is greeted with a laugh. Yale Benner as Archie runs him a good second. There are a pair of picture boys that are sure to make film history. The director has got his effects over excellently. G.

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REVIEWS OF LICENSED FILMS

The Doctor's Duty (Essanay, Nov. 7).—A drama featuring G. M. Anderson, who makes a more convincing cowboy than he does a doctor. The story is a Western one, dealing with the fight that a doctor has with his own conscience. He finally wins, even though he loses the girl. The film is interesting throughout, and the scenes are well focused, but the scenes where the doctor is fighting it out with himself are not acted with the emotion that is necessary to convey the required realism. Marguerite Clayton as the girl, and Fred Church as the express messenger are satisfactory. The doctor seems to be having things his way with the pretty postmistress, when an old friend, the newly-appointed express messenger, starts to go by on his weekly trips with the stage coach. After this, the doctor's chances are not even good enough to consider him a rival in the girl's mind. But he still loves her, when, a few months later, he receives their wedding announcement. In a scene that might be better handled, the stage coach is held up, and in driving off the bandits the express messenger is shot in the head. He is carried to the doctor's, who starts to fight it out with himself. It is a delicate operation at best, and if the messenger should die—well who knows but what the girl might change her mind. So he fights it out there, by the unconscious man, with the girl waiting in the next room. Finally his better instincts triumph, and he extracts the bullet. The messenger regains consciousness, and the girl is admitted and throws herself around the neck of the man she loves. She even forgets to thank the doctor, who, however, has the reward of his own conscience. F.

The Stopped Clock (Biograph, Nov. 1).—A thrilling and interesting detective drama that crowds a lot of exciting action into one reel in a logical and satisfactory manner. Considering the size of the story, the director has done excellently in this short space. The acting, especially that of the detective, is commendable. Photography is good. The old antique dealer has refused his consent to her marriage with one of his clerks, Jim Robert, the other clerk, borrows money from Jim, and loses the money gambling. Jim's mother is taken sick, and to get the money for an operation, Jim looks for Robert in the gambling house, but fails to find him. The dealer has meanwhile discovered another shortage in the cash account, and a detective is assigned to the case. The latter puts some marked bills in the safe, and happens to see Jim emerging from the gambling house. Jim is discharged, and, meeting Robert next morning, demands the return of the loan. Robert takes Jim into the store and steals the money with which to repay Jim, who remained in the other room. The dealer returns with his daughter, and Jim hides in the old clock case, the pendulum being stopped by his body. Robert now shoots the old dealer, and leaves the pistol outside the clock. The detective finds Jim in the clock and the marked bills with which Robert repaid Jim in the latter's pocket. Jim is arrested, but the detective finds out that the old man's watch was shattered by the bullet, and stopped some time after the clock in which Jim hid, and which he could not close from the inside, had stopped. The detective follows Robert to where the latter has hidden the marked bills, and, confronting him with the dealer who has now partially recovered, the truth is brought out, and Jim brought back, and not only completely exonerated, but presented with the daughter's hand in marriage as well. F.

The Spinners of Speech (Patheplay, Oct. 28).—A technical subject of general interest that holds and increases one's attention as the film is being unfolded before the audience. It shows, at the beginning, the employment of dynamite in order to blast telephone postholes along the paths of the Rocky Mountains to its final Golden Gate station. Here bears are frequently found climbing the poles, as the singing wires suggest the sound of bees to the grizzlies. The telephonic net work covering the Rockies comprises over 15,000 wires, necessitating the employment of over 1,500,000 people. The central office switchboard at San Francisco costs more than 1,000 pianos; handling daily over 60,000 messages. That the service is never interrupted, the relief operator stands behind the regular's chair, ready to take it the moment she vacates it. "Information" alone answers at least 20,000 questions a day. It offers unique little trails springing up over the continent showing the growth of the telephone during the past 35 years, and concludes with an illustration of the method employed how a miner in Denver rings up a capitalist in New York and gets him on the 'phone; bringing into operation a system involving an expenditure of over $1,000,000. C.

The Speed Limit (Kalem, Oct. 31).—A split-reel comedy that has some hearty laughs in it, but that slurs over several of the main points, and does not clear up a good many of the finer details of the play. A little more time to some of the scenes, a little more comprehensible acting in a few instances, and the addition of a subtitle or two would help this offering considerably. Jimmy, candidate for town marshal, wants to impress his sweetheart, the judge's daughter, by calling in a taxicab. He forgets to dismiss the cab, and, when he is through holding hands, the meter shows $3.50, and ticking right along, with only about 50 cents in Jimmy's pocket. So Jimmy is arrested and haled before Jane's father, who, disapproving of Jimmy, is delighted to be able to impose a fine. Later the young couple start to elope in a buggy, horse drawn. The irate father pursues in an automobile, and Jimmy, who has meanwhile been elected town marshal, arrests the judge for speeding. Before a substitute judge, the irate father is tried and fined. The humor of the situation appeals to the father, and he not only forgives the pair, but orders his substitute to perform the ceremony at once. This is the kind of a play into whose logic it is just as well not to go too deeply. On the same reel with The Granite Industry. F.

The Granite Industry (Kalem, Oct. 31).—A split reel with The Speed Limit. An interesting and instructive film showing, in detail, the method of mining the rock at the quarries in Barre, Vt. F.

Pathe's Weekly, No. 64 (Patheplay, Nov. 3).—This edition shows the Tortola Festival and parade at San Francisco; a view of the six-mile long wall of flame that threatened the Santa Cruz Valley; the rededication of Congress Hall by President Wilson at Philadelphia; the dedication of the Immaculate Conception Cathedral by Bishop Matz at Denver; the mine explosion at Dawson, N. M., in which 330 men were buried alive under 4,000 tons of rock; the marriage of Prince Arthur of Connaught and the Duchess of Fife at St. James' Palace, London; the serious tieup of second, third, and fourth class mail that was threatened when 130 mail truck drivers went on a strike at the West Twenty-fifth Station in New York city; and the British ship *Glenageein* going on the rocks off the Oregon coast. The wreck was afterward sold for $100. C.

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